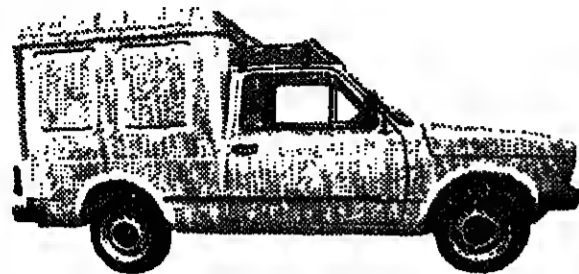


FIAT 127 FIORINO

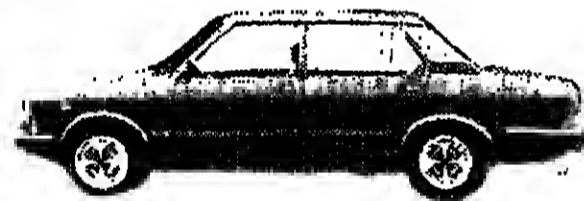


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Model	127 Fiorino	
Type	Fiorino 905	Fiorino 1549
Engine capacity, cc	905	1549
Max. power, hp, DIN	45	50
Max. Torque, kg.-m.	6.5	7.9
Compression ratio	9:1	9.8:1
Petrol	94	94
Drive	front wheel	front wheel
Front suspension	Independent, double-acting, hydraulic shock absorbers, coil spring, anti-roll bar, sealed for life joints	
Rear suspension	Independent, double-acting, hydraulic shock absorbers, leaf spring also acting as anti-roll bar	
Length, mm.	3786	
Width, mm.	1555	
Height, mm.	1955	
Brakes	self-adjusting, dual circuit	
Front	disc	
Rear	drum; load proportioning valve in rear circuit to prevent rear wheel lock	
No. of doors	3/van	3/van
Max. speed, km./hr.	120	126

Price incl. VAT from **IL328,836**

FIAT 132



Fiat 132 — The Italian Prestige Car

Model	132	
Type	1900	2000
Engine capacity, cc	1885	1985
Max. power, hp, DIN	99	113
Max. torque, kg.-m.	13.4	19.1
Compression ratio	8:1	9.9:1
Petrol	94	94
Front suspension	Independent, coil spring, double-acting, hydraulic shock absorbers, anti-roll tie rods, sealed for life joints	
Rear suspension	Live axle with 5 tie rods, coil spring, double-acting, hydraulic shock absorbers	
Length, mm.	4892	
Width, mm.	1645	
Height, mm.	1485	
Brakes	self-adjusting dual circuit	
Front	Disc	
Rear	drum; load proportioning valve in rear circuit to prevent rear wheel lock; servo assisted	
No. of doors	4	4
Max. speed (5 gears)	155-166	165-175
With automatic transmission	160	166

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Type	955	1555
Engine capacity, cc	959	1549
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Max. torque, kg.-m.	6.5	7.9
Compression ratio	7.9:1/9:1	9.8:1
Petrol	95/94 or 94	94
Drive	front wheel	front wheel
Front suspension	Independent, double-acting, hydraulic shock absorbers, coil spring, anti-roll bar, sealed for life joints	
Rear suspension	Independent, double-acting, hydraulic shock absorbers, leaf spring also acting as anti-roll bar	
Length, mm.	3945	
Width, mm.	1527	
Height, mm.	1353	
Brakes	self-adjusting dual circuit	
Front	disc	
Rear	drum; load proportioning valve in rear circuit to prevent rear wheel lock	
No. of doors	2-3-4	
Max. speed, km./hr.	135 145	

Price incl. VAT from **IL286,960**

FIAT 131

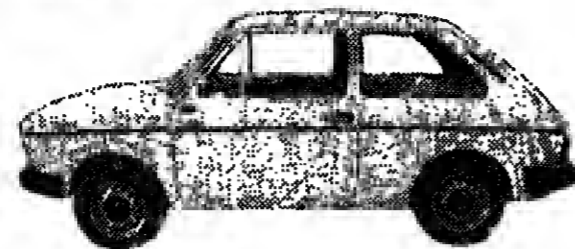


Fiat 131 — Rally-winning Family Car

Model	131	Mira-131	Mira-131	Pano-131	Super-131
Type	1800	1900	1300	1600	1600
Engine capacity, cc	1297	1297	1297	1297	1297
Max. power, hp, DIN	101	101	101	101	101
Max. torque, kg.-m.	15.4	12.6	10.4	12.9	19.4
Compression ratio	9.2:1	9.2:1	9.2:1	9.2:1	9:1
Petrol	94	94	94	94	94
Front suspension	Independent, coil spring, double-acting, hydraulic shock absorbers, anti-roll tie rods, sealed for life joints				
Rear suspension	Live axle located by 5 tie rods, coil spring, double-acting, hydraulic shock absorbers				
Length, mm.	4264				
Width, mm.	1661				
Height, mm.	1391				
Brakes	Self-adjusting dual circuit				
Front	disc				
Rear	drum; load proportioning valve in rear circuit to prevent rear wheel lock; servo assisted				
No. of doors	4				
Max. speed (5 gears)	150 190 150 195				
With automatic transmission	155 180 160				

Price incl. VAT from **IL424,424**

FIAT 133



Fiat 133 — Small Car — Big Advantages

Model	133	
Type	DB	DB
Engine capacity, cc	943	
Max. power, hp, DIN	37	
Max. torque, kg.-m.	5.6	
Compression ratio	9:1	
Petrol	94	
Front suspension	Independent, double-acting, hydraulic shock absorbers, transverse leaf spring, anti-roll bar	
Rear suspension	Independent, double-acting, hydraulic shock absorbers, transverse leaf spring, anti-roll bar	
Length, mm.	3461	
Width, mm.	1421	
Height, mm.	1329	
Brakes	self-adjusting dual circuit	
Front	drum	
Rear	drum	
No. of doors	2	
Max. speed, km./hr.	125	

Price incl. VAT from **IL250,404**

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Model	Ritmo		
Type	60	85	75
Engine capacity, cc	1549	1901	1498
Max. power, hp, DIN	95	85	75
Max. torque, kg.-m.	5.9	15	12
Compression ratio	9.5:1	9.1:1	9:1
Petrol	94	94	94
Drive	front wheel	front wheel	front wheel
Front suspension	Independent, coil spring, double-acting, hydraulic shock absorbers, anti-roll bar also acting as resonance bar, sealed for life joints		
Rear suspension	Independent, leaf spring also acting as anti-roll bar, double-acting, hydraulic shock absorbers		
Length, mm.	3697		
Width, mm.	1650		
Height, mm.	1450		
Brakes	self-adjusting dual circuit		
Front	disc		
Rear	drum; load proportioning valve in rear circuit to prevent rear wheel lock; servo assisted on type 75		
No. of doors	5 5 5		
Max. speed (4 gears)	145 160		
5 gears	145-146 145-150 155-160		
With automatic transmission	155		

Price incl. VAT from **IL374,820**

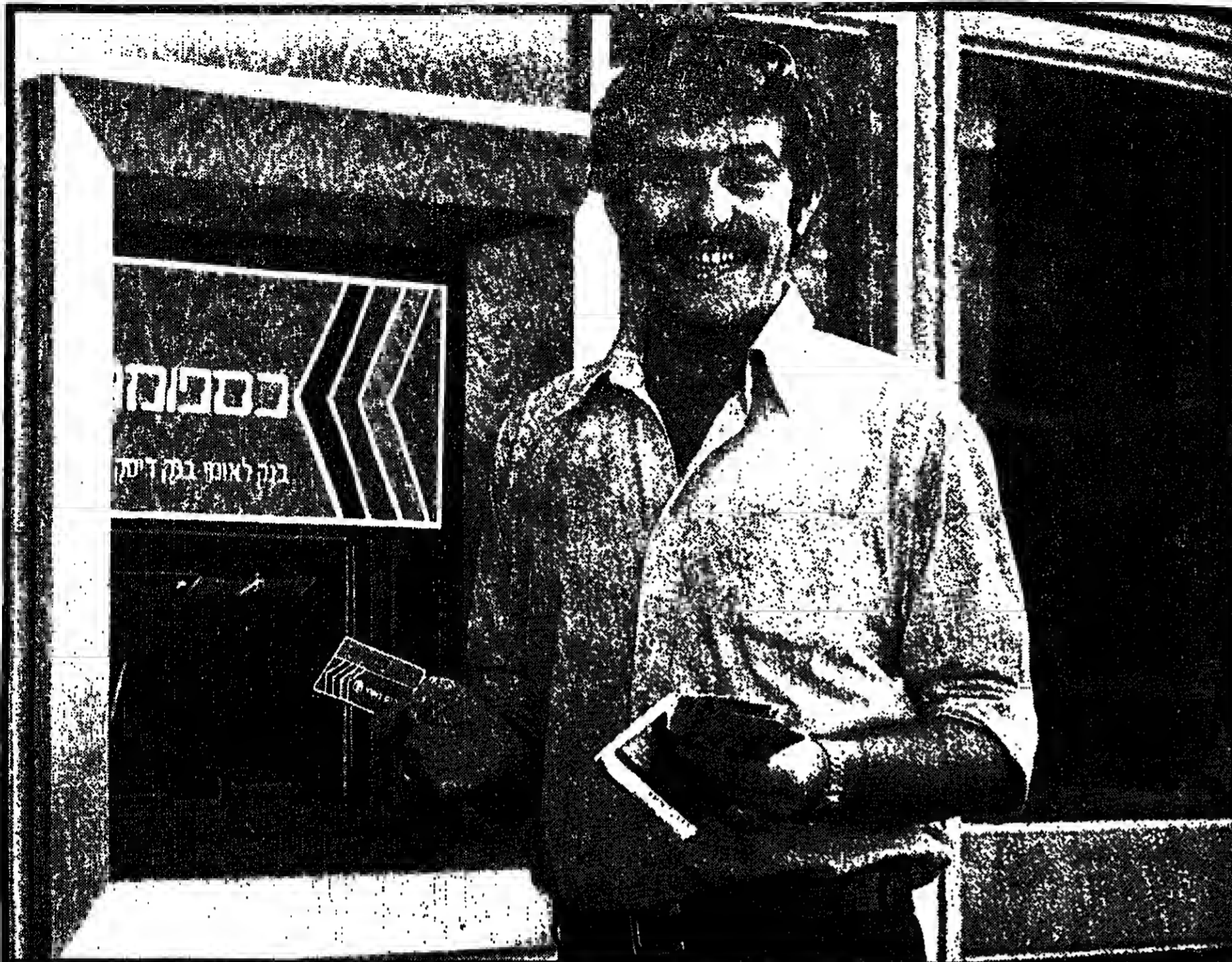
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THE JERUSALEM POST MAGAZINE

Friday, October 26, 1979

DAYAN'S DEPARTURE





On the cover: Moshe Dayan, photographed by Carol Gostler.

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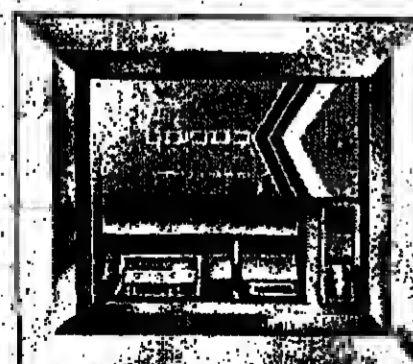
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MOSHE DAYAN has again confounded his political contemporaries by doing the unexpected and handing back his portfolio. It must seem like utter heresy to all these incumbent and aspiring office-holders that he should with such apparent casualness have cast aside the holy grail. But this is completely in keeping with the unorthodox career of the most fascinating and least conventional figure in our political arena.

It is no platitude to observe that the most predictable aspect of Dayan's actions and professed opinions of the moment has always been his unpredictability. Notwithstanding his protestations about ending his career, Dayan-watchers are already speculating on a future comeback using the Hebrew expression "going down in order to come up again."

It is not yet apparent whether Dayan, by his departure, will serve as a major catalyst for the Likud coalition's eventual fall. Perhaps only the future historian will be able to judge his true role in the Begin administration: whether he was the indispensable pillar whose removal rocks a structure to its very foundations, or a disposable public officer whose service can be terminated once he is seen to have ended his usefulness.

Some commentators are already tending to the second alternative, as they endeavour to read between the lines of Premier Begin's gentlemanly response to his foreign minister's exit. This school of thought has it that the most significant aspect of the resignation was the Prime Minister's too ready acquiescence in it. Indeed, they discern a sense of almost relief at the top. After all, did not Begin disown Dayan's initiative in meeting with Palestinian leaders?

ONE REVEALING reaction I myself elicited from the inner circle on the day of the resignation announcement was that the premier was "chagrined and disappointed by Dayan's desertion at such an hour of trial." This was not the tone of Begin's public statements, this line of argument spoke of Dayan's "sheer ingratitude, after all the premier did to rescue him from the dustbin of history, regardless of the demonstrations by bereaved families."

This complaint has all the disingenuousness of a half-truth. Whenever, during the past two-and-a-half years, Herut politicians complained of Dayan's being in the cabinet on their quota (conveniently forgetting the Liberals' claim to the portfolio) they would also argue that Begin had provided him with the opportunity of rehabilitating his political fortunes, bedevilled by memories of his ministerial responsibility for the army's unreadiness in October 1973. Notwithstanding his vindication by the Agranat Commission, Herut was also the source of the complaint that Dayan had led their beloved leader astray from the true course of Revisionist fundamentalism onto the tortuous path to peace with Egypt.

When U.S. Secretary of State Cyrus Vance praised Dayan for his pragmatism and his contribution to the peace process, he only fixed him more firmly in the demography of Israel's radical Right. The chronicler of the first Likud government will surely find splendid material for ironic comment in the fact that the premier so easily let go the one minister who enjoyed unqualified success in his — Begin's — main

endeavour. One would not wish to subscribe to the theory that Begin resented the way Dayan kept stealing the scene from his own over-theatrical performances.

IN ASSESSING the Prime Minister's over-readiness to dispense with Dayan's presence at the cabinet table, one must remember his strong defence of what was at the time a sensational appointment, made in the face of the fierce objections of Begin's family and closest confidants.

He was impelled not only by his weakness for military heroes and his awe of Dayan's brilliant originality of mind, but by his shrewd assessment of how the kind of international assets that Dayan would bring as his "dowry" could serve the former IZL commander's debut on the world scene. It is sheer ingratitude on the part of this new bunch of Dayan denigrators from the coalition parties to forget his singhanded role in winning international legitimacy for the new Likud government.

I was in London in May 1977, and well recall the wave of near hysteria that greeted Begin's election victory. The Dayan appointment came as a reassurance to governments, friendly and otherwise, that Israel would continue to honour its international obligations. The Dayan charm worked its magic, paving the way for Begin's international acceptance, not least among the exilic Jewish communities of the Diaspora.

But above all, Dayan served his country well as foreign minister, by helping to bring the peace talks with Egypt to a successful conclusion. It has been acknowledged by the Americans that it was largely due to his diplomatic flair that Carter's mission was rescued almost at the last moment, after White House officials had already briefed the U.S. media of their president's pending and demeaning failure due to Israeli intransigence.

THERE ARE those who speak in terms of Begin's deep psychological need of Dayan during his transmutation from "Begin the terrorist" to "Begin the peacemaker." They argue that a Begin out drift from his fundamentalist moorings needed the seasoned Dayan's tug to guide his vessel through the (for him) uncharted waters of diplomatic give and take. Begin tradad on Dayan's high credit rating on the international scene until his own hitherto unacceptable image was remoulded. After all, did not film star Peter Strauss (*Rich Man, Poor Man*) tell Yaron London (*Alei Kotoretz*) that Dayan was Israel's most potent image abroad — "Dayan is a sex symbol," was how he put it.

They have now been saying for some time that it was Dayan who pushed and shoved Begin into the myriad compromises that made the peace treaty possible. No wonder the true-blue Herutniks never approved of the odd couple. Even such an off-and-on cabinet ally as Defence Minister Ezer Weizman is said to have shouted at Begin during an impasse in the peace talks. "But this government can manage quite well without Dayan." To which the Prime Minister is reported to have quipped rejoined, "But I need him."

THE BEGIN-Dayan team was a marriage of convenience in more than one sense. There are already ample signs that the Herut faithful, most of whom paid only lip service to the obligations of the



THE ODD COUPLE

Two years of partnership between Moshe Dayan and Menachem Begin ended this week, when the Foreign Minister resigned from the cabinet. Post Political Correspondent MARK SEGAL assesses the two men's relationship, and is drawn to Dayan's own description of himself as a fox.

Camp David agreements, are casting all their "sins" on Dayan's broad shoulders, particularly the readiness to pay the maximum price demanded by Egypt — the return of all of Sinai — for the peace treaty. The historian will undoubtedly remark on the willingness of Begin's government to pay a price for peace that Labour governments would never have countenanced (partly for fear of the rumpus that would be caused by Begin's opposition).

Dayan's departure from the government has not only dramatized the breakdown of the national consensus but has indicated that the government's conduct of the autonomy talks may cause the fragile fabric of peace to be rent asunder as Menachem Begin reverts to type. The accusations of desertion emanating from the Premier's circle have a false ring, for by taking the direction of the autonomy talks out of his foreign minister's hands he in effect demonstrated to the world his lack of confidence in Dayan's judgment.

Not that he was unaware that Dayan was as fully committed to the Land of Israel ideology as himself; but he perceived that Dayan's super-pragmatism and his passionate concern to achieve coexistence with the Arabs would produce an autonomy scheme of a

shape different from that envisaged by the Prime Minister and his NRP allies. So he chose instead the most durable of our office holders — 70-year-old Interior Minister Yosef Burg, whose chameleon adaptability to political masters and exigencies would not disgrace Talloirand.

The Framler's choice of a successor will be inoperative, for only dissenters from the Camp David agreements are offering themselves from his own Herut Party. If the choice falls on the Democrat Yigael Yadin, adding him with the NRP's Yehuda Ben-Meir as deputy foreign minister, there would be reason to believe that the country's external affairs are under the influence of Gush Emunim.

TO JUDGE by what Dayan's confidants say, the breaking point came during the first week in June, after his visit to Cairo, when he discerned, as did others, that Begin was pushing him aside in the autonomy talks. Begin was well aware that the Foreign Minister sensed that it was only out of politeness that he was being offered the chairmanship of the Israel team.

Speculation mounts as to Dayan's final reasons for quitting. We have a number to pick from: the sinking ship syndrome; boredom with the ceremonial

aspects of a post bereft of its substantive function; physical weakness following his recent operation; a wish for time to write a book enshrining his place in the history of the peace talks; or for forgetting the chance of entry to come — something he has never played its part, for Dayan is the most complex of our political personalities.

The weakening after-effects of his illness have been harped upon with some success claiming that he simply lacked the stamina to fight on.

Naftali Lavi, his close aide and spokesman (and his first biographer) pooh-poohs this line of talk, noting that his doctor has given him a clean bill of health.

"He has an enormous capacity for work. He rises at 6.45 and discusses some press matter he had read in one of the dailies. He would invariably still glow strong at midnight."

Lavi said Dayan does not take midday siestas, but catches a nap in the car (as Golda Meir used to do).

He spoke of Dayan's strength and the tough hand with which he shifts the stones around his archaeological garden. This reminded me of a comment once made by

DAYAN has a specific political vision, dominated by his concern for coexistence between Jews and Arabs in this troubled land and his overwhelming desire to help end the bloodshed between us. Were not all his schemes in the past working towards this?

As defence minister, he opened up the bridges across the Jordan, liberalized the administration in the territories, and removed the barriers that divided Jerusalem. He is also fearful that if the government continues as it does, then even the peace with Egypt may be at risk.

When he was asked by an NRP member at a meeting of the Knesset Foreign Affairs and Defence Committee why he had opted out of the autonomy delegation, Dayan reportedly explained: "Mainly because, when I watched TV at home, and heard all about the NRP principles on autonomy, I said to myself, that can never provide a basis for coexistence with the Arabs. Later on, you people gave the government an ultimatum which was taken up, and the cabinet adopted your line and even embellished it."

He is said to have added: "I am not resigning now because of that, but I can hardly represent a programme with which I deeply disagree."

MOSHE DAYAN stands accused of being an opportunist, because he inevitably annoys people by dismissing their ideological guidelines as inappropriate to current exigencies. When he does things, it is usually on a grand scale, like a Churchill crossing the Common floor from the Liberals to the Tories. But most of all he is a super-pragmatist, adjusting to changing circumstances and power factors. Did he not, in his dispatches to this and other papers from the Vietnam war-front in 1967, predict that only a political solution was available?

I do not think one can judge Dayan by conventional criteria, certainly not those of our outdated political system. Dayan in his 54th year is modelled very much on David Ben-Gurion at his best. For like his mentor, Dayan has come to appreciate that Israel must ensure the international legitimacy and recognition of its position and be ready to compromise to this end.

The Dayan of 1979 reminds me of the Ben-Gurion of 1956-67, who, from an acute sense of responsibility, managed to back-track from his fiery speech on "the renewal of the Commonwealth of Israel" in the early days of the Sinai Campaign to why Israel must withdraw from its conquered territories.

The difference between Dayan the hawk in Golda Meir's government and the more dovish Dayan of the Begin cabinet is not just a function of the different personalities and policies of the two premiers (though they were not that much different in policy). It is that he reads the international map, and sees an America turning in on itself and a West not ready to stand up to Arab oil power. He perceives an Israeli society that is not imbued with the kind of fanatic resolve to hold on to the

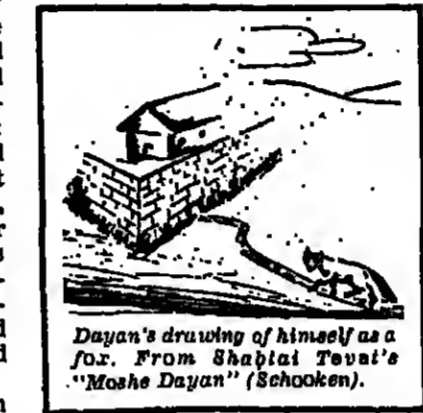
West Bank at any cost that informs Arik Sharon and Menachem Begin.

Like Ben-Gurion, Dayan anticipates that there is a line beyond which one cannot go in confronting the U.S. and its European allies.

WHILE DAYAN is a member of what is almost the Israeli equivalent of a landed aristocracy, it is difficult to fit him into any neat category.

One of the first sons of Degania, the first kibbutz, he grew up in the first generation of Nahalal, the first moshav. A golden youth, he was one of the chosen; one cannot but recall the famous photograph in which he stands — with his erstwhile perennial Labour rival, Yigal Alon — next to Hagana leader Yitzhak Sadeh.

Some say that, like others of his generation, he was impatient of the rules, yet this super-abundant talents made people accept from him unconventional behaviour



Dayan's drawing of himself as a fox. From Shabtai Tevet's "Moshe Dayan" (Schocken).

that they would never tolerate in another. He was certainly the reverse of Yigal Alon, the *heureman*, the disciplined team-worker, the nicest member of the collective, who always remembered his old comrades when it came to arranging *protektzia*.

James Joyce wrote: "My childhood bends beside me," and one can find a key to one of the facets of this complex character in the first part of Shabtai Tevet's 1971 biography of Dayan. In the first chapter, "The Youth" (pages 98-97 of the original Hebrew edition — Schocken), Tevet writes: "...it would appear that during this period Moshe's attitude to his parents began to crystallize. A certain disrespect was created towards his father, which perhaps was the basis for his rebelliousness later on towards professional politicians in general, and his lack of affinity for party life. Early on, he discerned that his mother's feelings were of a deeper nature, that they were more introverted..."

TEVET ALSO wrote that Dayan admired his mother's capacity to suffer in silence. Dayan told him of his mother's liberal attitude to people's follies, her intellectual and literary gifts, her developed sense of aesthetics. Devora Dayan fought and won a domestic struggle with Shmuel Dayan over planting the first flower garden in Nahalal next to their home. The father raged that it was a waste of money and effort, but she stuck it out.

On page 99, Tevet quotes Dayan: "Mother was a wise woman, very intelligent, and already as a boy I sensed that father talked in grand slogans, just like all those in Hapoel Hatzair. When a son realizes that his father talks nonsense; then he starts to disrespect him. There was no point in arguing with him, because he never developed his thought logically. Arguments

TO SETTLE OR NOT TO SETTLE?



Hanan Porat of Gush Emunim Omri Paden of Peace Now

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MALCOLM TOON has come in from the cold. After three years of being surrounded by hostility and frozen out of contact with the real decision-makers, the retiring U.S. ambassador to Moscow is basking in the friendly smiles and warm sun of Israel.

"This is a purely personal visit," he told an editorial staff meeting of *The Jerusalem Post* this week, explaining his 10-day vacation here on his way home to Washington. "It's not a mission on behalf of the U.S. and certainly not on behalf of Russia. I have many friends here, and my wife Betty and I thought it would be a good opportunity to decompress."

Although the career diplomat's blunt talk upset quite a few Israeli officials during his 18 months as ambassador here in 1976-78, he remembers his tour of duty here with a fondness he could never muster for the Soviet Union.

Toon had served two previous terms in Moscow before returning there as head of mission. This final posting started on the left foot. Appointed to the job by Gerald Ford shortly before he lost the presidential election to Jimmy Carter, Toon was put in an embarrassing position when the Soviets dawdled for two-and-a-half months before approving him as ambassador because of his hard-line record.

Only after telling Secretary of State Henry Kissinger that the U.S. had been "pushed around enough" by the Soviets, and asking Kissinger to order the Soviet ambassador in Washington, Anatoly Dobrynin, to pack up unless approval went through, was Toon finally accepted as the U.S. ambassador.

"If they kick you in the teeth, you kick them in the teeth and don't turn the other cheek," said Toon, who asked how he thought the U.S. should deal with the Soviets.

Later — after being installed in Moscow — Toon was further embarrassed when Carter temporarily withdrew his name from the Senate confirmation proceedings. The ambassador remained in limbo for several months, until the president finally decided that Toon should be his appointee as he had been Ford's.

TOON MET Soviet President Leonid Brezhnev eight times during his service in Moscow, but had free access to Foreign Minister Andrei Gromyko — a man whom Toon describes as "very shrewd, a first-class professional who can change with the wind." Although in Khrushchev's time Gromyko was barely listened to, he is now a full member of the Politburo and very much respected. He is a survivor. "I disagree with almost everything he says and does, but I respect him. He's been through everything — and he tells you so."

Below that level, it was impossible to talk to anyone else on the Politburo. "It's just not the way we operate," Gromyko would tell Toon when the ambassador asked for more access to men of power. In three visits to Kiev, he was never granted a meeting with an important Politburo man named Shebatsky, because he was always "helping with the harvest."

In his three years as ambassador, Toon never saw the inside of a Russian home: the only entertainment he was offered was in official or public premises. On his two previous tours of duty he did have informal contacts.

"The U.S. embassy people have a surprising net of contacts with government officials, journalists, artists, dissidents, refuseniks, and the like, while higher-level access

THAWING OUT AFTER MOSCOW

'Don't turn the other cheek.' That's Malcolm Toon's advice on how to deal with the Russians. The retiring U.S. ambassador to the Soviet Union took time out from his private vacation in Israel this week to talk with *The Jerusalem Post*. JUDY SIEGEL reports.



was not possible for the ambassador," he said. Toon thinks this isolation policy is a bad mistake on the Russians' part. "To understand each other we must talk to each other."

DESPITE HIS many years in the Soviet Union and fluency in the Russian language, Toon says he has little or no idea about what goes on at the top. "We don't have a clue as to what goes on in the Politburo. I can't tell you if Brezhnev is really running the show and what will happen after him. I think he probably makes major, but not all day-to-day, decisions. He probably works about two hours a day."

The aging Soviet leader suffers from serious cardiovascular problems, and has had several strokes. But he managed to look "in good shape" when Toon saw him at the Brezhnev-Carter summit meeting in Vienna for the signing of the SALT II agreement a few months ago — at least during the first days of the meeting. "It put me in a rather bad position, because I had already told the President that Brezhnev was in bad shape."

But a private dinner after the signing, which Toon didn't attend because his Soviet counterpart was not included, was a "shambles." The Russian interpreter walked out because he wasn't seated as befitted his dignity and the world leaders were left to swim for themselves, as no one on the American delegation spoke Russian.

"There was little substantive dialogue, some drinking, and they broke up after an hour."

An additional annoyance in

"I wanted to be sure that it could be verified before I went out on the hustings to speak on its behalf." After being briefed in Washington, he is satisfied that the U.S. will be able to detect any significant violation by the Soviets in time to counter it. "But it's not verifiable in all aspects," he added.

If the "hawks" in the Senate succeed in strangling the treaty and deny Carter the two-thirds vote needed to approve it, American relations with the Soviets will deteriorate, but not fatally. Toon is most worried about the effect of a rejection on America's allies and friends.

"They would wonder what we're doing if, after negotiations through three administrations, it should fall to go through. Our allies will say: 'They don't know what they're doing in Washington.'"

AS FOR THE Israeli-Egyptian peace treaty, Toon pronounced it an important accord, but cautioned that "there is a long way to go."

Moscow, he said, labeled it as a separate deal, an attempt to get the Soviets out of the negotiating process and to expel them from the Middle East. "Everyone from Brezhnev down feels that we did them in after signing a joint declaration of principles with them in October 1977." Toon was not enthusiastic about the bilateral communique, and in any case it proved to be unworkable, since Israel would never go along with PLO representation in Geneva. Nevertheless, it was one of the factors which led to President Sadat's spectacular decision to visit Jerusalem.

The 68-year-old diplomat counseled Israel not to initiate feelers to the Soviets about resensational diplomatic relations between the two countries. "I wouldn't worry about it. Let them come to you. Relax and forget about it. You have enough of your own problems."

Toon thinks that spokesmen in Washington and elsewhere have made too much of a fuss about specific cases of prisoners of Zion.

"Don't misunderstand me. We must continue to focus world public opinion on Soviet Jewry, but it must be a little less strident, with less noise about individual cases." The Russians, he explains, try to "prove their manhood, even if it is against their own national interest, when they are pushed too far."

Rumours that the Soviet authorities plan to close the doors to Jewish emigration are apparently only rumours at this point. But, he said, the current level of 50,000 exit visas is very high and the Soviets could be expected to lower it.

Asked about Brezhnev's attitude towards Jews, Toon said he's sure that the Soviet president, like most Russians, is anti-Semitic. "It's basically a Slavic trait. The Soviets look upon Jews as a long-range threat to their society, since Jews haven't been as easy to assimilate as the other nationalities."

As for their Communist "brothers," the Chinese, Toon regards the Russian attitude to them as paranoid. "They see the day when there will be over a billion Chinese and they'll have a powerful nuclear arsenal." Although the two Asian giants may reach a *modus vivendi*, Toon sees no possibility of a permanent return to what they had before. "The animosity is just too deep for the damage to be repaired."

ALTHOUGH TOON obviously distrusts the Russians, he supports the SALT II treaty. "It would be a disaster to lose it," he asserted, although he had serious reservations about the arms limitation agreement now awaiting Senate approval. Reservations not about its contents but about its verification.

When dealing with the Soviets, the U.S. must take into account the deep suspicion of American motives in its China policy. "We mustn't do anything to fuel the Russians' suspicion," he cautioned.

THOSE WHO dream of major changes in the Soviet Union's totalitarian regime have a long wait, said Toon. "Some day, a long way off — maybe in 50 or 60 or 70 years — there may be a basically changed Soviet Union." A new development in the past few years is the dissidents, who have been persecuted but still not crushed. These forces must be allowed to go on at their own pace, with no intervention from the outside.

"In the long run, as they distance themselves from the revolutionary and World War II periods, the Russians will begin to think about their own problems, like housing conditions and improved standards of living, rather than about projecting their influence abroad."

Access to foreign radio broadcasts and the increase in foreign tourism that creates greater contact with the outside world may give this process a boost. Although the Soviets never had a democratic tradition, noted Toon, they see how inadequate their society is. Though deeply cynical about their system — and voting for unopposed Communist Party candidates because they have to play the game — the Russian people are fiercely devoted to their country.

Toon describes the Soviet economy as being in a "woful state," largely because excessive control from the center makes for inefficiency and the people in charge at the top and down at the local level are selected for their party loyalty rather than because they are the best people for the job. "The party is mucking everything up."

THE RETIRING ambassador is leaving his post "not terribly unhappy about going, but upset about yielding the job to a political appointee."

Thomas Watson, the former IBM president, was named by Carter for the position. "Watson isn't a professional diplomat," said Toon, "but an experienced, qualified professional wasn't available. You can't out your teeth in a place like Moscow."

The Russians, he added, would probably prefer a businessman to a tough-talking professional diplomat, so ironically, Watson may have more access to the top Soviet leadership than he himself had.

The suggestion that Toon go into politics is "totally academic," he maintained, primarily because, as a diplomat with long service abroad, he has no personal power base at home.

"I want to play golf, and I'd like to make some money. Like all diplomats, we spent a lot of our own pockets," confided Toon, who served as ambassador in Prague and Belgrade before coming to Israel, and whose public service, including time in the U.S. Navy during World War II, spanned four decades.

While they were reimbursed by the government for entertaining non-Americans, the Toons had to provide at their own expense food and drink for the "hordes" of senators and other VIPs who turned up at the embassy. Betty Toon will enjoy getting out of the "hotel" business, with a large house and a staff of more than a score to direct.

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"FOR THE LAST 30 years, this country has not known of a case of an entire community being forced to uproot itself and start again somewhere else," said Eli Berman, secretary of Kibbutz Be'erot Yitzhak somewhat bitterly. "Yet, this is what is now being asked of us."

Be'erot Yitzhak is not one of the settlements of the Yamit area, being forced to evacuate as part of the peace treaty with Egypt. Nor is it situated in the controversial territory of Judea and Samaria. In fact, the kibbutz with a population of some 600 could hardly be sited nearer to the centre of the country, being about five kilometres along the road from Lod to Petah Tikva.

Yet, one year from now, this prosperous religious settlement will, in all probability, no longer exist, at least not in its present form. It is a victim of the ambitious plans to enlarge Ben-Gurion International Airport to enable it to cope with an expected doubling of passengers by the mid-1980s.

A central feature of the plan which has been put forward by the Israel Airport Authority is the extension of runway 03-21, presently only used by light planes, so that it will be able to take the big passenger jets. This runway runs parallel to the Lod-Petah Tikva highway and will become the main landing-strip in the Ben-Gurion complex. It will place Be'erot Yitzhak in the centre of the flight path, subjecting it to a noise barrage which will make normal life totally impossible.

"They have been warning us for five years that the plan exists and we ourselves have been discussing it for a year. But the time is now approaching when we must make a decision about what to do," said Berman. "None of the choices is easy and whatever decision we make, there is a terrible danger of the kibbutz breaking up. We're truly facing a threat to our existence."

THE KIBBUTZ has elected a committee, headed by Eliezer Shapir, to go into all the details of this plan. Shapir pitted out several thick files of documents and began to explain the situation, demonstrating an impressive technical command of the subject. He admitted that he had never dreamt of becoming an expert on flight paths, wind directions and noise levels. "But I've been living with this material day and night for months now, trying to find a way round the problem. I could probably tell you as much as anybody in the Airport Authority," he said.

Shapir explained that the runway extension will place the kibbutz 1.5 kms. from the landing spot and directly in the flight path. With 120 landings a day planned by 1985 and 170 by 1990, and with most landings taking place in the afternoon and evening, the noise will be excruciating.

Noise levels are measured according to the NEF or Noise Exposure Forecast scale. In most Western countries, residential building is banned when the NEF level is 82 points or above. The new runway will expose Be'erot Yitzhak to a level of between 40 and 45 points, making normal leisure activities impossible, not to speak of peaceful sleep at night.

But Shapir admitted that there was little prospect of getting the authorities to change their plan. "We, and to a lesser extent Moshav Mazor, which is a few kilometres down the road and therefore farther from the noise, are the only victims. From all

JET-AGE CASUALTY

Members of Kibbutz Be'erot Yitzhak are facing the prospect of evacuation from the site their settlement has occupied for three decades, victims of the planned extension of a runway at neighbouring Ben-Gurion Airport. The Jerusalem Post's ALAN ELSNER reports.

other points of view, the plan seems ideal and it will substantially reduce noise disturbance levels over populated areas."

AT PRESENT, all the jets use runway 08-26, both for take-offs and landings, and create noise disturbance over several urban areas, including Yehud, Or Yehuda, Beit Dagan and some parts of South Tel Aviv. Extending runway 03-21, so that it can take the big jets, will separate landings from take-offs so that they occur in different directions with no point of contact between them.

Since landings are much noisier than take-offs, 08-26 will become a quiet runway, with most of the disturbance coming during the mornings, when it is less of a nuisance. South Tel Aviv, Yehud and several smaller settlements to the east of Ben-Gurion will be almost free from noise disturbance. Beit Dagan will stay as it is today. Be'erot Yitzhak and Mazor will be the only losers.

"I can see the Airport Authority's side of the matter," said Shapir. "From their point of view, they will have solved the noise problem and made the noise disturbance level in Israel lower than almost anywhere else in the world."

"We have to make the sacrifice. There are some kibbutz members who don't believe the figure and won't recognize the fact that the noise will make life unbearable until they hear it. There are others who don't believe that this kibbutz has the strength to move to another place. But, in my view, this is the time for us to show our strength and make this important decision as a united community."

According to Berman, the atmosphere in the kibbutz is "very difficult." He explained that the settlement already has a tragic history. In 1948, when it was situated some five kilometres from Gaza, it was overrun and totally destroyed by the Egyptians in the War of Independence. Several of the founders lost their lives in that terrible time, when the kibbutz withstood several days of siege and bombardment before finally going under.

The members came to the present site in 1949 to begin again. "After 30 years of hard work, we have built something very beautiful here. Nothing can compensate us for all that we have put into this place," said Berman.

WHAT ARE the choices open to the kibbutz now? According to Berman, there are essentially four. "Firstly, we could shift some of the houses a short distance away and soundproof all the rest. Some members who can't bear the idea of leaving favour this solution, though it would make the normal collective life of the kibbutz impossible. Personally, I can't imagine a kibbutz where the members shut themselves up indoors instead of sitting out on the grass.

"Secondly, we could leave the fields as they are and move the houses a few kilometres away. But there is no guarantee that the present extension to the airport will be the last. In fact, we know it won't be. We also have the choice of moving to a completely different place. One possibility is to return to our old site in the South and join the block of religious kibbutzim grouped around Sa'ad. Many of the veterans support this for sentimental reasons." Another possibility, which appears to have the most support among the members, including several of the opinion leaders, would have the



community rebuild itself in the block of religious kibbutzim near Beit Shean which includes Tirot Zvi and Sde Eliahu. Joining an existing group of religious kibbutzim is important, for the children need religious high schools.

Is there any support for settling in Judea or Samaria? Berman smiled. "Just because we are religious, that doesn't mean that we support Gush Emunim. Most of the people here are moderates. And the last thing we want is to put ourselves in an area whose future within the borders of the State of Israel is far from certain. This will be the second time Be'erot Yitzhak has had to move. We don't want a third."

At the moment, the issue is being discussed in small groups in members' houses. The kibbutz secretary has made comprehensive information about the various choices available to the members. One gets the impression, though Berman refused to say so in as many words, that the kibbutz leadership is gently trying to influence members to vote for the Beit Shean possibility.

"You have to realize that when we vote, as we will have to in two or three months, it will not be a normal decision to be determined by a simple majority. We're trying to achieve as much of a consensus as we can. If deep splits emerge, the kibbutz will disintegrate. I'm afraid there will be dropouts no matter what decision is made. We're trying to work calmly and logically towards a decision that will keep the community intact."

Why don't the kibbutzniks take to the streets and conduct a public struggle, as the settlers from Yamit and the surrounding moshavim are doing? Berman's answer is philosophical. "They're essentially fighting about the amount of compensation they will receive. We don't want compensation. We want our kibbutz rebuilt wherever we decide, house for house, dunam for dunam."

Berman said that he sympathizes with the Yamit settlers, but does not agree with their methods. "They have been in Yamit a maximum of eight years, we have been here for thirty. They are being asked to make a sacrifice for peace, we are being asked to make it for a runway."

Today, Kibbutz Be'erot Yitzhak is calm and peaceful. At the time of my visit, children were bicycling around its leafy green paths and families were having a meal in the huge communal sukkah. It was hard to imagine that soon this idyllic scene will no longer exist and that members will have to start all over again from the beginning. □



OUR HOST was the Berlin branch of the Aspen Institute for Humanistic Studies, which has headquarters in Colorado and branches in Washington, New York, Tokyo, Hawaii and Jerusalem, and continuing programmes at other centres.

The Institute is funded by the Anderson family out of income derived from Atlantic Richfield Oil Company.

Most foundations show some concern for making this world a better place to live in and try to influence the course of world events. Some spend their money on education (the children of today are the voters and executives of tomorrow), some on religious institutions (only through our brand of salvation can man find the path to righteousness and bliss) and others on scientific research (only by understanding the universe can man learn to live in it).

The Aspen Institute spends its money on bringing people together in seminars and symposia, believing, not unreasonably, that through confrontation and intelligent discussion of academic, political and practical issues, we reach a higher degree of mutual understanding. Around its tables, political and religious leaders, top academics and business executives wrangle with the complexities of human relations in the widest sense of the word. As a listening post of informed world opinion, it occupies a unique place.

In Berlin, the theme was "German-Jewish-Israeli Relations," and the 27 participants represented a wide spectrum of opinions, and ranged from the Countess Dönhoff (the proprietor of *Die Zeit*) to Prof. Hamilton of Columbia University, a black scientist obviously unfamiliar with the subject. Seven of the participants hardly spoke.

THE ISRAELI contingent included Asher Ben-Nathan, our first ambassador to the Federal Republic, around whose debonair *Gestalt* the Mercedes engineers had doubtlessly designed their black limousines, but who in the discussions was still addressing Adenauer's Germany; Prof. Yaron Ezrahi of the Hebrew University, who gave the seminar a powerful inkling that not all Israelis stand four-square behind the Likud's policies; Shlomo Lahet, Tel Aviv's energetic mayor, who was too busy being feted by his opposite number in Berlin to attend more than a few sessions or say very much (obviously it is better to be an incumbent mayor than an ex-ambassador); MK Moshe Meron, deputy speaker of the Knesset, who gave us the party hard-line, drawing on the politician's inexhaustible supply of stock-phrases ("Two days ago in Haifa I was breaking bread with President Anwar Sedet..." and "If we gave up one inch of territory, we would endanger Israel's very existence...").

Another participant was that 84-year-old professional *enfant terrible*, Dr. Nahum Goldman, now in his anecdotal days, entertaining those who had not heard him before with his maverick views and continuing ego-massage ("As I said to de Gaulle... I warned Truman... I told Macmillan..."), after a lifetime spent rubbing shoulders with the Great (and some pretty shoulders as well).

His party piece was delivered with wit and elegance: "How can one organize a people 80 per cent of which lives outside its homeland?" And "The Jews had in the *Shulchan Aruch* a portable fatherland." And, speaking of

assimilation, "It is more difficult to be a good Jew when times are good." Summing up Israel's attitude to the Diaspora, "Moloch, shut up and admire." And at a time when more countries have relations with the PLO than with Israel, "Nations have neither friends nor enemies, only interests."

IN SPITE OF chairman Shep Stone's exhortation, the seminar did not succeed in being uninhibited when discussing the relationships under scrutiny. And for good reason, for the triangle is a traumatized one.

There is little tolerance in Israel for those Jews who have opted to live in the ruins of what was once the proud and abundant orchard of Jewish culture.

The German Jews feel uncomfortable, if not downright guilty, about having let mainly financial considerations determine their residence option.

Relations between Germany and its Jewish minority, in spite of heroic efforts on both sides, are bedevilled by traumatic memories, a mixture of repressed rage and guilt, on both sides.

German-Israeli relations, while formal, cannot be termed normal, and I, for one, cannot see it changing before the Freudian cloud that hangs over it disperse.

In the meantime hypersensitive "special relationships" will have to do, as both nations become increasingly aware that their destinies are eternally and inextricably bound together. Are weastlers any less close to one another than lovers? Do nations incurring crimes perpetrated by them or on them forgive and forget? For does not the crime eternally link the criminal to the victim? Only time will tell. So complex are the residues of guilt and outrage that 40 years after the event a hand-picked group of educated and erudite men cannot bring themselves to express what they truly feel, finding refuge in abstract analysis and mellifluous self-deception.

HEINZ GALINSKY is the somewhat abrasive chairman of the Jewish community of Berlin and, as such, the official spokesman of what used to be called German Citizens of the Mosaic Persuasion. The community he serves has found it necessary to demand a vow of silence from its "spokesmen," who may only read what its official scriptwriter, aptly named Herr Schweiger, scribbles out for him. From a prepared script, Galinsky gives us some vital statistics:

There are now 26,000 Jews living in Germany, equal to the Jewish population of Frankfurt before Hitler, when there were 540,000 Jews in Germany, 177,000 of whom lived in Berlin. In all of East Germany live 850 Jews. The Jewish population is well integrated and feels completely at home under the accommodating and watchful protection of the Federal authorities. Available state assistance and opportunities in the labour market have attracted 2,500 Russian Jews to Berlin alone. The Jewish population, at one time consisting mainly of senior citizens, is getting younger all the time. There is a certain amount of intermarriage. There are now no Jews in the Bundestag, but a surprising number of Jews are to be found among groups of the ultra-left, like the Anarchists, the Maoists and the Trotskyites, with Danny Cohn-Bendit the daddy of them all.

Prof. Becker, a staunch, although not uncritical, supporter of Israel, asks whether "Jewish life" in Germany may not be based on self-deception. The German Federal Republic's ambassador to Israel, Klaus Schütz, forthrightly and to the point as always, denies that there is a "Jewish life" in Germany today in any way comparable to that of the past. Yes, Jews live in Germany, but that is hardly the same thing.

TRAUMATIZED TRIANGLE

Germany's relations with Israel and with Jews are overshadowed by the dark cloud of the past. While they are formal, they can hardly be called normal, writes WIM VAN LEER, just back from a Berlin seminar.



money, to name but a few. Records of old army songs and marches are also on offer. In counter-balance, there is a commemorative meeting on the 250th birthday of Moses Mendelssohn, and an exhibition of the 19th century Jewish painter, Max Liebermann, a form of testimony. If not adoration, known as "White anti-Semitism," where the Jews can do no wrong. But, dot to worry.

I am invited to attend a showing of Velt Harlan's anti-Semitic film *Jud Süss* (1940) at the Mosaic Youth Centre, part of an information cycle on the Nazi period. Having seen the film some half a dozen times, I beg to be excused, but agree to take part in the subsequent question period.

I arrive in the hall towards the end of the film, when Jew Süss (Werner Krauss) is pleading for his life. A ripple of ennobling can be heard, and when he is hanged there is a loud and bewildered applause. Presently Prof. Erik Stern of Columbia University and I, flanking Jochen Kliecker, face the audience from the stage. There are about 170 people, including some two dozen members of the neo-Nazi Viking Youth League, who for claret, oiled and leather coats and bovine boots with punk-rockers' hairdos.

JOCHEN KLICKER, young, dynamic, almost "with it," is a walking statistical handbook on Berlin, of whose annual festival he is the secretary-general. Berlin has 3,800 pubs, bars, restaurants, etc. for 1.9 million inhabitants, of which 185,000 are Turkish *Fremdarbeiter*. It also has 280,000 senior citizens (over 60) and as a result of WWII, 120,000 widows. Moreover, it has 67,000 gays of all three sexes, and the highest suicide rate in Germany. Three hundred and twenty eight deaths from heroin overdoses occurred during the first half of this year.

The "alternative life-style people" (read "freak-outs") run

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POST PULL OUT GUIDE

The Poster

ENTERTAINMENT

Jerusalem
ERIC CLAPTON — (Shayel Ha'omah, tomorrow at 8 p.m.)

ORU ORU — Pantomime programme, with Henry Oruman, from Parla (Israel Museum, tomorrow at 8.30 p.m.)

JULIAN CHAORIN — Mimic-comedian, (Hilton, tonight at 9. Tickets must be purchased before Shabbat)

SHVETL NIOHT — Songs and Yiddish plays of the night, performed by Gladys Hadaya and Osnay Ziff. In English and Hebrew. (Hilton, Thursday at 9 p.m.)

THE OWY — Italian 1967 film directed by Antonio, (Israel Museum, Tuesday at 8 and 8.30 p.m.)

WALKING ON A TIEN LINE — By Adina Bar-On. Art performance combining movement, sound and space. (Israel Museum, Wednesday at 8.30 p.m.)

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Hilton, Monday at 8 p.m.)

Tel Aviv
DAVID BROZA — (Tzavta, 30 Ibn Ovirol, tomorrow at midnight)

FESTIVE AND POPULAR SONGS — (Laromne Hotel, Sunday)

GAZOK — (Belt Hehaya, Weisment and Pinkus, Wednesday at 9 p.m.)

ORU ORU — (Tel Aviv Museum, Monday at 8.30 p.m.)

IN A PANIO — Comedy with Matti Olfadi. (Belt Arlosorff, 8 Bellinson, Monday at 8 p.m.)

JAM SESSION — P.C., trumpet: Danny King, bass: Carol Abramovitz, guitar: Jarry Garbol, drums. (Laromne, Thursday)

JAZZ IMPROVISATIONS — Yitzhak Steiner and his band. (Laromne, tomorrow at 8 p.m.)

LIFE IS NO HONEYMOON — With Gadi Yagil and Hanna Lasiew (Orel & Bellinson, Tuesday at 9 p.m.)

SONOS OF ISRAEL — Shulanit Lovanil, accompanied by Yitzhak Steiner and his band. (Laromne, Tuesday)

YIDDISH SONGS AND SKITS — Nira Rebinovitz, Miriam Fuka, Yitzhak Steiner and his band. (Laromne, Wednesday)

ZVIKA PIK — (Belt Hehaya, Sunday at 9 p.m.)

Haifa
MATTI CASPI — (Haifa Municipal Theatre, 50 Pevaner, Tuesday at 8.30 p.m.)

Other Towns
GAZOK — (Holon, Rina, tonight at 8.30)

HAOASHASHI HAHIVER — In a programme written and directed by Yossif Ganot. (Beersheba, Olat, tonight at 8.30)

HAVA ALBERSTEIN — (Eln Vered, tonight at 8.30; Avihail, Belt Hagdudim, tomorrow at 8 p.m.)

IN A PANIO — (Ramat Gan Orde, tonight at 8.30; Belt Hanan, tomorrow at 8 p.m.)

LIFE IS NO HONEYMOON — Olvativim, Shavit, tonight at 8.30; Kiryat Haim, Belt Nagler, tomorrow at 8 p.m.; Odat, Monday at 8.30 p.m.)

MATTI CASPI — (Oivat Haim, Monday at 8 p.m.)

TELL BECHUVAN — (Kiryat Yam, Nitzan, tonight at 9 p.m.)

ZVIKA PIK — (Bat Yom, Tuesday at 8.30 p.m.)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem
JERUSALEM SYMPHONY ORCHESTRA — "Mostly Bach." Gary Bertini, conductor. Programme: Bach: Suite No. 3 in D Major; Concerto for five violins and Orchestra; Telemann: Concerto for Trumpet and Orchestra in D Major; Da Lalande: De Profundis. (Jerusalem Theatre, Tuesday)

ISRAEL SINGERS SOCIETY — Directed by Eli Freed, with Silvio Shama, soprano. J.E. Bach: Cantata No. 202, and works by Mozart and Haydn. (Epistat Church, 4 Markis, tomorrow)

ELIZABETHAN MUSIC — Cilla O'Sullivan, soprano; Alan Tobolkov, clarinet; Sarah Finkson-Hayman, piano. (Bary Gallery, 18 King David, tomorrow at 8 p.m.)

"CONTRASTS" ENSEMBLE — From France. Works by Spohr, Hummel, Brahms, Schoenberg. (YUCA, Sunday)

Tel Aviv
ISRAEL PHILHARMONIC ORCHESTRA — Subscription Concert No. 2, Otko Kamu, conductor: Joseph Kallohatin, piano. Programme: Nielsen: Overture to No. 2; Shubert: Piano Concerto No. 1; Mann Auditorium, tomorrow, Sunday, Monday)

PIANO RECITAL — Amiran Rigal plays works by Goun, Brahms, Göttschall, Beethoven, Schumann. (Tel Aviv Museum, Tuesday)

ELIZABETHAN MUSIC — For details see above.

GARY BUSHBY, URI VARDI, MILKA LAKS — On clarinet, oboe and piano, respectively. Programme: Beethoven Sonata for oboe and piano in G Major, op. 8, No. 2; Brahms: Sonata for clarinet and piano in E Flat Major; Beethoven: Trio for clarinet, oboe and piano, op. 11. (Yuvai Music Association, tomorrow)

ORPHEUS ENSEMBLE — From New York. Haydn: Symphony No. 7; Stravinsky: Dumbarton Oak Concerto; Mozart: Gluonia Concertaria for oboe, clarinet, horn, bassoon and orchestra. (Mann Auditorium, Thursday)

11.11 SERIES — The Holon Chamber Orchestra. Aaron Harlop conducting, Eyal Shilon, violin; Sarah Yanovsky, piano; Yoel Arnsheim, flute. Works by Berg, Mozart. (Tzavta, 30 Ibn Ovirol, tomorrow at 11 a.m.)

ISRAEL PHILHARMONIC ORCHESTRA — Subscription concert No. 7; David Shilton, conductor; Boris Garmann, piano. Programme: Liszt: Piano Concerto No. 12; Dvorak: Symphony No. 7. (Haifa Auditorium, Tuesday, Wednesday, Thursday)

OTHER TOWNS
JERUSALEM SYMPHONY ORCHESTRA — For details see Jerusalem. (Kfar Sava, Municipal Cultural Centre, Monday)

DANCE

BAT DOR DANCE COMPANY — Cloven Kingdom (Paul Taylor); Adagio (Charles Klein); Hills of Spring (Yehuda Manor); Eve of Death (John Butler) Tel Aviv, Sat tomorrow at 8 p.m.; Belt Hehaya, Weisment and Pinkus, Tuesday at 9 p.m.)



Gene Wilder (Centre) is an Orthodox Polish Rabbi who comes to save the Wild West in "The Frisco Kid."

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem
ARLOND AND HELOISE — (Pnrgod Pocket Theatre, 84 Bezael, tonight at 9. Tickets must be purchased before Shabbat.)

DEAR LIAR — By Jerome Kehl. Based on the letters of George Bernard Shaw and Mrs. Patrick Campbell. Produced by the Beersheba Theatre. (Khan, opposite railway station, Thursday at 8.30 p.m.)

SEVEN SEGOARS — New Khan Theatre production, directed by Yossif Yizraeli. (Khan, tomorrow, Sunday, Monday, Tuesday, Wednesday at 8.30 p.m.)

SPRING AWAKENING — By Frank Wedekind. (Jerusalem Theatre, tomorrow and Sunday)

Tel Aviv
AND THERE WAS A HOLE... — Felticol satire by Hillel Mittelputnik and Yehoshua Sebel. (Tzavta, 30 Ibn Ovirol, tonight at 8.30 and midnight; Monday at 8.30 p.m.; Thursday at 8.30 and 10.15 p.m.)

OVYBUK FOR A YEAR — Poorly done documentary about the Haifa Theatre's Project Group that went to Kiryat Shmona to help the community. Directed by Neta Chilton, who also initiated the Project. (Tzavta, tomorrow at 8 and 10 p.m.; Wednesday at 8.30 p.m.)

CHAPTER II — By Neil Simon. Camerl Theatre production. (Camarl, 103 Dissanoff, Sunday through Thursday at 8.30 p.m.)

DEATH OF A SALESMAN — The Camerl's production of Arthur Miller's play. (Camarl, tonight)

THE OYBUK — Hebrew adaptation of Ansky's famous Yiddish play. (Habimah's Large Hall, tonight at 8.30; Wednesday at 8 and 8.30 p.m.)

THE FALL — By Albert Camus. Translated and directed by Neta Chilton. (Belt Hovan, Dissanoff St., tomorrow)

L.S. DIONYSOS — This title is a combination of LSD and Dionysus, the mythological god of wine. The play is about intoxication — the pushing, shouting contemporary Israeli kind. Written and directed by and with Neta Chilton. (Tzavta, 30 Ibn Ovirol, Tuesday)

LUCK, AMULETS AND THE EVIL EYE — The Yuvai Theatre's new play about the beliefs, customs and superstitions of Israel's different communities. (Orel, 8 Bellinson, tomorrow at 8 p.m.; Belt Hehaya, Weisment and Pinkus, Tuesday at 9 p.m.)

THE BUCHER MERCHANTS — All about rubber contraceptives. A lot of offensives schoolboy humour interspersed with a bit of good comedy. (Tzavta, Tuesday at 4.30 and 8.30 p.m.)

THE SHADOW BOX — Produced by the Habimah Theatre. (Habimah's Small Hall, tonight and Wednesday at 8.30 p.m. Curtain-raiser at 7.15 p.m.; Pantomime with Yoram Bokert)

A STREETCAR NAMED DESIRE — Tennessee Williams' play produced by the Habimah Theatre. (Habimah's Large Hall, Sunday, Monday and Tuesday at 8.30 p.m.)

WHOSE LIFE IS IT ANYWAY? — New play by the Yuvai Theatre. (Municipal Workers House, tomorrow at 9 p.m.; Monday and Tuesday at 8.30 p.m.)

WINGS — The story of Hanna Senash, in music and dance. Joint Haifa Municipal Theatre and Bat Oor Danos Company production. (Nahmani, Wednesday at 8.30 p.m.)

Haifa
DEATH OF A SALESMAN — (Haifa Municipal Theatre, Thursday at 8.30 p.m.)

FAMILY AFFAIR — By the Liliak Theatre. (Haifa Auditorium, tomorrow at 8.30 p.m.)

FOR CHILDREN & YOUTH
KISHKARANTA — Play with octors and puppets. (Neve Shanan, tomorrow at 11 a.m.; Ashdod, Ashdod B.H., Monday at 4.30 p.m.; Holon, Yad Lebanim, Wednesday at 4.30 p.m.)

THE SNOW QUEEN — Erik Smith's puppet theatre. (Kfar Sava, Cultural Centre, Monday, Hadera, Hol, Tuesday; Pardes Hanna, Dekel, Wednesday)

YOUTH CONCERT — "The Story of the Synagogue." Bach: Suite No. 3 in D Major. First movement; Rossini: Overture to Barber of Seville; Mozart: Symphony No. 25 in D Major, K.385; Beethoven: Symphony No. 8 in C Minor. (Irat movement) Mahler: Symphony No. 1 in D Major, third movement. (Jerusalem Theatre, Thursday at 4.30 p.m.)

THE ISRAEL NATIONAL OPERA Founde: The Ito Edir... Conductors: George Sin... Under: Tz.aki, Arish Levanon... Conductor: Dr. Hillel Piny

MADAMA BUTTERFLY — By Puccini! Cast: Caterina Minciozi, Viorica Pop, Rio Novello, Umberto Escalvino, Gloria Sharon, mar. (Jerusalem Theatre, Thursday at 8.30 p.m.)

OPRETTA EVENING — Comes from "La Vie Partienne" "La Parichole," "Byva."

Jerusalem Cinemas
Commencing Saturday, Oct. 27, 1978

CINEMA 1 ONJO
Rues 18, 19, 21 - Tel. 41897

Fri., Oct. 26 at 7, 9, 10
Mary Balthusa
AT THE CIRCUS

Sat., Oct. 27 at 7, 9, 10
Mel Brooks
SILENT MOVIE

Sun., Oct. 28 at 7, 9, 10
THE MAN WHO WOULD BE KING
with: Sean Connery, Michael Caine

Mon., Oct. 29 at 7, 9, 10
SOMEBODY UP THERE LIKES ME
with: Paul Newman

Tue., Oct. 30 at 7, 9, 10
SEVEN BEAUTIES
Dir. Lina Wertmüller
with: Glennie Gilmartin

Wed., Oct. 31 at 7, 9, 10
THE OWL AND THE PUSSYCAT
with: Barbara Streisand, Gregory Gogart

Thur., Nov. 1 at 7, 9, 10
ANNIE HALL
with: Woody Allen

Fri., Nov. 2 at 7, 9, 10
A Good Old Western
McKENNAs DOLD
with: Gregory Peck, Omar Sharif

EDEN
2nd week
ROCKY II
with: Sylvester Stallone
Weekdays 4, 7, 9

EDISON
WHEN EIGHT BELLS TOLL
Weekdays 4, 7, 9

HABIRAH
4th week
BLOOD BROTHERS
4, 7, 9

KFIR
MOMENTS
with: Michal Bat Adam, Assi Dayan
4, 7, 9

MITCHELL
7th week
THE CHAMP
with: Faye Dunaway
5, 8, 9
Wed. 5, 8, 9

ORGIL
4th week
THE FRISCO KID
with: Gene Wilder, Harrison Ford
4, 7, 9

ORION Tel. 222814
2nd week
with: Barbra Streisand, Ryan O'Neal
in the funniest comedy of the year!

THE MAIN EVENT
4, 6, 8, 9

ORNA Tel. 224783
4th week
with: Alan Arkin, Peter Falk
in an uproarious comedy!

THE IN-LAWS
4, 7, 9

RON
13th week
Weekdays 4, 8
Pirane note special performance times

THE DEER HUNTER
with: Robert De Niro, Christopher Walken, Meryl Streep

SEMADAR
SHAMPOO
with: Warren Beatty, Julie Christie

SMALL AUDITORIUM
BINYENEHA'OOMA
A WEDDING
with: Geraldine Chaplin, Vittorio Gassman

TEL AVIV Cinemas
Commencing Saturday, Oct. 27, 1978

ALLENBY
6th week
THE CHAMP
with: Faye Dunaway
Tonight 9, 4, 5, 12
Saturday 7, 15, 9, 30
Weekdays 4, 30, 7, 15, 9, 30

BEN-YEHUDA
4th week
Tonight 10, 12
4, 30, 7, 15, 9, 30

PETER ALAN FALK ARKIN
with: Peter Falk, Alan Arkin

THE IN-LAWS
with: Richard Dreyfuss, Warren Beatty, Julie Christie

CHEN
8th week
Tonight 10, 12
4, 30, 7, 15, 9, 30
FLIC OU VOYOU
with: Jean Paul Belmondo

CINEMA ONE
TEXAS DETOUR
Friday night, 10, 12
Saturday 7, 15, 9, 30
Weekdays 4, 30, 7, 15, 9, 30

CINEMA TWO
3rd week
Tonight 10, 12
Saturday 7, 15, 9, 30
Weekdays 4, 30, 7, 15, 9, 30
AMERICAN GRAFFITI
with: Richard Dreyfuss

DEKEL
8th week
7, 9, 30
THE CHINA SYNDROME
with: Jane Fonda, Michael Douglas, Jack Lemmon

DRIVE-IN CINEMA
8:30: Farapo to Alhona
Tonight 10, 12, 30
Weekdays 7, 30, 9, 30
CONVOY

ESTHER Tel. 225610
4th week
The comedy that won the "Golden Screen" award in the 1978 Cannes Festival.
From Saturday
Et Al Tendresse? ... Bordel!

GAT
7th week
with: Romy Schneider
in Claude Sautet's film
A SIMPLE STORY
4, 30, 7, 15, 9, 30

GORDON
8th week
Saturday 7, 15, 9, 30
Weekdays 4, 30, 7, 15, 9, 30
LOST AND FOUND
with: George Seol, Glenda Jackson

HOD
3rd week
THE KILLER FISH
with: Lee Majors, Madalyn Hemingway, Karen Black
Tonight 10
Saturday 7, 15, 9, 30
Weekdays 4, 30, 7, 15, 9, 30

LIMOR
Israel Premiere
4, 30, 7, 15, 9, 30
Makes Koffer and his Swoothogs look like a kindergarten

OLIVER REED
with: Glenda Jackson
THE CLASS OF MISS MACMICHAEL

MOGRABI
13th week
THE DEER HUNTER
with: Robert De Niro, Christopher Walken, Meryl Streep

ORLY
3rd week
Tonight at 10
4, 30, 7, 15, 9, 30
ANTHONY QUINN

ROCKY II
The story continues...
United Artists

TEL AVIV MUSEUM
Saturday and Weekdays
4, 30, 7, 15, 9, 30
THE MARRIAGE OF MARIA BRAUN ZAFON
Israel Premiere
From Saturday
4, 30, 7, 15, 9, 30

MOMENTS
A film by Michal Bat-Adam

PARIS
8th week
Weekdays 10, 12, 2, 15, 4, 35
7, 15, 9, 30
L'UNE CHANTE ET L'AUTRE PAS

PEER
8th week
THE MAIN EVENT
4, 30, 7, 15, 9, 30

RAMAT AVIV
THE OTHER SIDE OF MIDNIGHT
Film by Charles Jarrot
with: Marie-France Pisier, John Beck
Tonight 10
Sat. and weekdays 5, 9

ROYAL
10, 12, 2, 4, 7, 55; 9, 30
FRENCH GOVERNNESS
14th week
Monday 9, 30 only
4, 30, 7, 15, 9, 30

WIFE MISTRESS
with: Marcello Mastroianni, Laura Antonelli

TCHLET Tel. 448950
18th week
DAYS OF HEAVEN
with: Richard Gere, Brooke Adams, Sam Shepard
Saturday 7, 15, 9, 30
4, 30, 7, 15, 9, 30

SHAHAF
8th week
Tonight 9, 45, 12
Sat. 7, 9, 30
Weekdays 4, 30, 7, 9, 30
THE MAGICIAN

TEL AVIV
8th week
Tonight at 10
Sat. and weekdays
4, 30, 7, 15, 9, 30
SYLVESTER STALLONE'S ROCKY II
The story continues...
United Artists

THE MARRIAGE OF MARIA BRAUN ZAFON
Israel Premiere
From Saturday
4, 30, 7, 15, 9, 30

MOMENTS
A film by Michal Bat-Adam

PEER
8th week
THE MAIN EVENT
4, 30, 7, 15, 9, 30

RAMAT AVIV
THE OTHER SIDE OF MIDNIGHT
Film by Charles Jarrot
with: Marie-France Pisier, John Beck
Tonight 10
Sat. and weekdays 5, 9

ROYAL
10, 12, 2, 4, 7, 55; 9, 30
FRENCH GOVERNNESS
14th week
Monday 9, 30 only
4, 30, 7, 15, 9, 30

WIFE MISTRESS
with: Marcello Mastroianni, Laura Antonelli

TCHLET Tel. 448950
18th week
DAYS OF HEAVEN
with: Richard Gere, Brooke Adams, Sam Shepard
Saturday 7, 15, 9, 30
4, 30, 7, 15, 9, 30

ATZMON
11th week
New comedy
THE MAIN EVENT
with: Barbra Streisand, Ryan O'Neal

GALOR
From Friday 10, 2, 7
CONVOY
12, 1, 9
STACEY
with: Ann Margel

MIRON 2nd week
with: Sylvia Crystal
in a most daring film
JULIA AND HER MEN
Adults only

MORIAH 2nd week
with: Perry King
in a dramatic production
A DIFFERENT STORY

ORAH
A daring Israeli film
Michal Bat-Adam
MOMENTS
with: Assi Dayan, Dahn Ben-Amotz
4, 6, 45, 9

ORDAN
with: Richard Dreyfuss
(Winner, Oscar 1978)
with: Barbra Streisand
THE GOODBYE GIRL
4, 7, 9

ORION
with: Bruce Lee
in his greatest action film
ENTER THE DRAGON
in colour

ORLY
with: Robert De Niro
Adults only
Special performance times:
Saturday evening 9 only
Weekdays 9 only

PEER
8th week
THE MAIN EVENT
4, 30, 7, 15, 9, 30

RAMAT AVIV
THE OTHER SIDE OF MIDNIGHT
Film by Charles Jarrot
with: Marie-France Pisier, John Beck
Tonight 10
Sat. and weekdays 5, 9

ROYAL
10, 12, 2, 4, 7, 55; 9, 30
FRENCH GOVERNNESS
14th week
Monday 9, 30 only
4, 30, 7, 15, 9, 30

WIFE MISTRESS
with: Marcello Mastroianni, Laura Antonelli

TCHLET Tel. 448950
18th week
DAYS OF HEAVEN
with: Richard Gere, Brooke Adams, Sam Shepard
Saturday 7, 15, 9, 30
4, 30, 7, 15, 9, 30

Ramat Gan Cinemas
Commencing Saturday, Oct. 27, 1978

ARMON Tel. 720706
8th week
4, 7, 15, 9, 30
FLIC OU VOYOU
with: Jean Paul Belmondo

HADAR Tel. 732822
2nd week,
THE DOG
7, 15, 9, 30

LILY
4th week
THE FRISCO KID

with: Gene Wilder, Harrison Ford
7, 15, 9, 30

OASIS Tel. 739592
2nd week
INTERNATIONAL VELVET
4, 7, 9, 30

ORDEA Tel. 721720
6th week
THE MAGICIAN OF LUBLIN
7, 9, 30

RAMA
3 DAYS OF THE CONDOR
Saturday 7, 15, 9, 30
Weekdays 7, 15, 9, 30
Mon. Wed. also 4, 35

RAMAT GAN
Together with Gordon Cinemas.
Tel Aviv
LOST AND FOUND
with: George Seol, Glenda Jackson
7, 15, 9, 30

Herzliya Cinemas
Tel. 884021
4th week
THE CHAMP
4, 7, 9, 30

TIFERET
4th week
MIDNIGHT EXPRESS
7, 15, 9, 30

Holon Cinemas
Tel. 841859
607 James Road
7, 15, 9, 30
MIGDAL MOONRAKER

Pelah Tikva Cinemas
2nd week
THE MAGICIAN OF LUBLIN
Saturday 7, 30, 9, 35
Weekdays 7, 15, 9, 30
Thursday 9, 30 only

SHALOM
2nd week
THE MAGICIAN OF LUBLIN
Saturday 7, 30, 9, 35
Weekdays 7, 15, 9, 30
Thursday 9, 30 only

FILMS IN BRIEF

ANNIE HALL — Woody Allen's personal film about the relationship between an ill-matched couple. Touching, humorous and totally convincing with the usual stock of terrific verbal and visual gags. Stars Woody Allen as comedian Alvy Singer and Diane Keaton as Annie Hall.

THE CHAMP — The second remake of Theodor Boery's classic 1931 MOM film tells the story of a prizefighter who, because of liquor, destroyed his career. The love of his son gives him the strength to make a comeback. Jon Voight, Faye Dunaway and Ricky Shroder star in this somewhat-filled tear jerker that never wins our sympathy.

THE CHILDREN OF SANCHEZ — This film adaptation of anthropologist Oscar Lewis' book tries to examine family life in the poverty-stricken areas of Mexico City. Despite a noble effort by Anthony Quinn the film fails to make any real point. Poor acting, editing, photography and dubbing do a disservice to what could have been an important film.

THE CHINA SYNDROME — Jane Fonda, Jack Lemmon and Michael Douglas in a suspense thriller that also makes a statement warning against the dangers of nuclear power. The film sets the stage for a hair-raising show-down with apocalyptic as the potential payoff. Well worth seeing.

THE CLASS OF MISS MACMICHAEL — A tough group of kids in a London school; in classically snobbish Headmaster Oliver Reed; a teacher (Glenda Jackson) who thinks that freedom means allowing the kids to abuse her; and a poor plot combine to make for a thoroughly mediocre movie.

COMA — Suspense drama in the Hitchcock tradition starring Genevieve Bujold, Michael Douglas, Richard Widmark and Elizabeth Ashley.

CONVOY — Possibly Sam Peckinpah's most mature and sophisticated film to date. Conveys that freedom means allowing the kids to abuse her; and a poor plot combine to make for a thoroughly mediocre movie.

INTERNATIONAL VELVET — Tatum O'Neal wins an Olympic gold medal and marries in her role as Sarah Brown, an aristocratic niece of Velvet, the secret character who outspun Elizabeth Taylor to fame in "National Velvet" in 1944. MOM's sequel has as much tear-jerking charm as its progenitor.

KILLER FISH — Stolen emerald tossed into a lake full of voraciously hungry piranha fish make for a bloody and exciting thriller. Despite Lee Majors, Karen Black and James Franciscus, sorry dialogue and a marked lack of originality, the film provides an adrenalin pumping, non-patched hour and a half of entertainment.

THE MAGICIAN OF LUBLIN — Director Robert Golan brings the novel of Isaac Bashevis Singer to the screen. While the film is entertaining it lacks the depth at the novel and while Golan has recreated a frighteningly real turn of the century Poland, a lack of artistry in editing makes the film fall short of its mark.

A DIFFERENT STORY — Homosexual boy meets homosexual girl. They become companions in life, then friends and finally lovers. Homosexual boy and girl become straight boy and girl and the tale is one that is no longer different at all.

DON'T STEAL MY BABY — A young medical student is hired to meet and seduce one of his classmates in order that an unscrupulous lawyer can eventually sell her baby. If you can believe this and can accept poor acting and terrible dialogue you might still want to see the movie.

ESCAPE TO ATHENS — With a cast featuring Ragor Moore, Telly Savalas, David Niven, Stefanos Pournaras, Claudia Cardinale, Richard Roundtree, Sonny Bono and Elliot Gould it is difficult to imagine how this black humor comedy about World War II could go wrong. But it does.

ET LA TENDRESSE... BORDÉL! — A lightly amusing French sex farce that features a "phallic" couple, a "romantic" couple and a "sympathetic" couple. Nothing particularly new, but it ought to be instead of television events.

FIVE DAYS FROM HOME — George Papadopoulos, an escaped convict trying desperately to get to the bedside of his artfully injured man. The chase takes us from Arkansas to California. This is not a highly accomplished film from the technical point of view but can be recommended as an experience that leaves you feeling good far humanity.

FLIC OU VOYOU — Jean Paul Belmondo is one of the sexiest, swiftest, toughest cops to ever cross the active screen in this delightfully serious and simultaneously funny film. Lots of action with gangsters, women and class cars all on the Cole d'Asur.

THE FRISCO KID — Gene Wilder stars as Avram Muta, an orthodox Polish rabbi's student who comes to America to tame the Wild West. Together with Harrison Ford (Remember him? He saved the universe in "Star Wars") the film yields a series of rip-roaring and often side-splitting adventures.

THE FURY — Kirk Douglas tries to rescue his psychotic son from the hands of a racist U.S. government agency intent on fighting the cold war with topology. Goady measure of suspense, thrills, horror and blood.

LA NOTTE — Director Antonioni studies the lives of a mediocre writer and his colleagues who within the space of 24 hours face crises both in their work and their personal relationships. (Tomorrow at 7.30 p.m.)

MODERNERER — The 11th in the James Bond series. A rousing, escapist film with brilliant special effects, including a three-hour, half-million dollar space station and an amazing performance by 007's established adversary, "Jaws".

TIF DOTHER SIDE OF MIDNIGHT — Based on Sydney Seldin's best selling novel about a young woman's obsession with a past lover and her ruthless efforts to win him back. Colourful but rather long and slow; yai, like the book, compulsive nonsense.

ROCKY II — Written, directed by and starring Sylvester Stallone, the sequel to Rocky to even more banal than the original. There is a new light scene however that manages to hold everyone in suspense until a surprise ending. 285 million people saw "Rocky," and most of them will probably enjoy "Rocky II" at the same level.

SEVEN BEAUTIES — Lina Wertmüller has created devastating, deathly funny, haunting Brechtian images of man's struggle in spite of utter degradation. Giancarlo Giannini, Neapolitan re-plot murderer rascal, survives German concentration camp by sexual submission to gungnarian camp commandant Shirley Stoler.

SHAMPOO — Social comedy with Warren Beatty as an emulous hairdresser and with Julie Christie, Golda Hawn and Lee Grant among his mistresses. The parts are better than the whole, but there are enough bright moments to make the film worth seeing.

SILENT MOVIE — Truly silent, not a word spoken in this hysterical comedy directed by Mel Brooks who also stars as a director trying to make a silent movie in Hollywood. Mad going on as he chases to South America that has been nearly killed half-a-dozen times in as many very funny ways.

A SIMPLE STORY — A very well done adaptation of the film that traces the day in day experience of a 45-year-old French woman who is searching for a way to be part of the things around her that fascinate, involve and even shock her. Director Claude Sautet and actors Romy Schneider, Bruno Cremer and Claude Brasseur collaborate well to present a picture that is both real and meaningful.

SOMEBODY UP THERE LIKES ME — Welcome comeback of the movie based on Rocky Drazian's autobiography directed by Robert Watt. Young Paul Newman gives a superb rendering of the belligerent thiel and mid-level light boxer champion. Dialogue, photography and pace excellent. Recommended.

THREE DAYS OF THE CONDOR — Topical suspense drama about covert activities within the CIA with Robert Redford as a researcher trying desperately to survive in a nest at homicidal intrigue.

L'UNE CHANTE, L'AUTRE PAS (ONE SINGS, THE OTHER DOESN'T) — Though a sensitive attempt on the part of director Agnes Varda to share the woman's experience, the film falls short because it smacks of unreality. The plot centres around the friendship between two very different women over a fifteen year period. Though weak in places, worth seeing.

AN UNMARRIED WOMAN — A serious and compelling look at divorce as it affects everyone concerned but mainly from the woman's point of view. Against a background of art and the fashionable aids at New York, Eric Optimistically sets herself and new horizons. Good performance.

A WEDDING — A biting satire on a society wedding in which director Altman takes ruthless aim at the Holy Trinity of the family, marriage and the church. Arduous, hilarious, brilliant.

WIFEMISTRESS — An Italian couple at the turn of the century discover that the days of their love are directly related to the levels on which they can deceive each other and indulge in various debaucheries. An interesting, thought-provoking film with excellent acting on the part of Marcello Mastroianni and Laura Antonelli.

Sons of the films listed here restricted to adult audiences. Please check with the cinema.

AT THE CINEMATHEQUES

Jerusalem
LOVE PAIN AND THE WHOLE DAMN THING — Alvin J. Pakula, director-producer presents a melencholy love story filmed against a backdrop of Spanish landscapes. The two protagonists seek a personal and emotional place within the world that surrounds them. (Today at 8)

THE FRISCO KID — Gene Wilder stars as Avram Muta, an orthodox Polish rabbi's student who comes to America to tame the Wild West. Together with Harrison Ford (Remember him? He saved the universe in "Star Wars") the film yields a series of rip-roaring and often side-splitting adventures.

THE FURY — Kirk Douglas tries to rescue his psychotic son from the hands of a racist U.S. government agency intent on fighting the cold war with topology. Goady measure of suspense, thrills, horror and blood.

LA NOTTE — Director Antonioni studies the lives of a mediocre writer and his colleagues who within the space of 24 hours face crises both in their work and their personal relationships. (Tomorrow at 7.30 p.m.)

THE MERCHANT OF FOUR SEASONS — A scathing satirical criticism of the *privé bourgeoisie* by director R.W. Fassbinder. The ample and pale story of a fruit vendor with the ability to extricate himself. (Tomorrow at 8.30 p.m.)

1001 LIES DN FIGASSO — Hilarious spoof on the myth of Picasso. (Monday at 7 p.m.)

SPECIAL EVENT — Meet with Israeli director Ilan Moishinson. View and discuss his latest film **THE WOODEN GUN**, a probing study of three generations, revealing the problems and complexity of life in Israel. (Wednesday at 9.30 p.m.)

TAKE HOME THE SPIRIT OF ISRAEL
ISRAEL STATE MEDALS
Beautiful Gifts
Memorable Keepsakes
Collectors' Items

The Medals are on sale at The Corporation's offices:
JERUSALEM: Rehav Akad Ha'am (8 a.m. - 3 p.m.)
TEL AVIV: 5 Rehov Mendale (9 a.m. - 7 p.m.)

ISRAEL GOVERNMENT COINS AND MEDALS CORPORATION LTD.

The tragic love story of the loving couple ("Romeo and Juliet") faithful to each other in life, and whom death did not part.

A new, gripping Indian — Eastman Colour — version!

LAILA MAJNU

National premiere at the Noga Cinema, Jaffa, on Sat. evening, Oct. 27, 1979, at 7.00, 9.30 p.m.

Weekdays, 4.30, 7.00, 9.30 p.m.

RASHI KAPOOR — RANJEETA

HASKI and SON present THE FINEST FILM OF THE YEAR

Starring: AMITABH BACHCHAN — SANJEEV KUMAR — RAKHEE — SHASHI KAPOOR — HEMA MALINEE — PREM CHOPRA GRAND OPENING: Mira Cinema at YERUHAM Starting Saturday, Oct. 27, 1979 and all week at 6.30 p.m.

2 special shows at the Hechal Cinema, Telah Tikva on Nov. 14 at 6.30 and 8.30 p.m. Advance booking (limited seating available) from Nov. 8 onward: 7-8 p.m. To avoid the rush — book in advance.



THE NEW production at the Yuval Theatre, *Whose Life Is It, Anyway?*, deals with one of the most painful issues of our times: does it serve any useful purpose for physicians, armed with the formidable tools of modern medical technology, to prolong a life that has become nothing but a burden to the patient, with no hope whatever of improvement? It also touches on an existential question: does a person have the right to take his own life, or is this a gift to be considered beyond his disposal?

Whose Life Is It, Anyway? was originally written for television by British playwright Brian Cline, and in that form was seen on our screens before it became a big draw on the London stage.

Ken Harrison, a young sculptor, is in hospital after a road accident which severed his spinal cord and left him completely paralysed from the head down. The dedicated hospital staff, headed by Professor Emerson, succeeded in bringing him back to life and keeping him alive.

Despite his cruel injuries, Harrison's mind is as lucid as ever. He is a man of intelligence and sharp wit, with a gift for the clever turn of phrase. These qualities make him the favorite of the staff, especially the female

Dilemma of Life-and-death

THEATRE / Mendel Kohansky

contingent. Even Sister Anderson, the tough, old-maidish chief nurse ministers to his needs with extreme dedication, assisted by Key Sedler, the lovely, eager student nurse. Those ministrations are highly complex and demanding, since the patient can do nothing for himself, cannot attend to his bodily needs, cannot even turn over when he gets tired of lying on one side.

For Emerson, Harrison is basically a challenge, an object on which he can exercise his professional skill. He is, of course, well aware that the man will never again be able to live a normal life, that he will forever be dependent on the horrendously expensive care in order to maintain his existence, but as a physician

who sees his sole duty as saving and preserving life, he dismisses these considerations from his mind.

WHEN HARRISON learns of the true nature of his condition, he decides to put an end to his life. Physically helpless, he asks Emerson to stop the treatment and let him die, but the physician adamantly refuses. Harrison hires a lawyer to handle his case.

The lawyer is at first horrified at the thought of representing a client who wishes to die, but eventually sees Harrison's point of view and agrees to act for him. He asks Emerson to discharge Harrison from the hospital, which would mean almost immediate death. Emerson refuses.

Harrison's wish, he argues, must not be honoured because he is no longer in full possession of his mental faculties.

The hospital psychiatrist is brought in to give an opinion; the patient naturally proves to be better balanced mentally than the doctor, who keeps bumping into the furniture and dropping his papers; the lawyer files a petition.

THE HEARING takes place at Harrison's bedside, and the arguments of the two lawyers, Harrison's and the hospital's, the decision of the judge, and its effect on Prof. Emerson, form the dramatic denouement of this well-constructed play.

In fact, *Whose Life Is It, Anyway?* is so well constructed that it is almost mechanical with its predictable developments. Dealing with one of the most controversial issues of our times, it has nothing to say to shed new light on the subject, to give us new insights into the nature of life at its critical moment. Also, the characters are of little interest, beginning with the hero, who is a stereotype of the wisecracking young man, his tragic predicament having done little to give new depths to his mind, and ending with the judge, whose verdict, expressed in a long, well-

phrased speech, is guaranteed not to make judicial history.

THE YUVAL Theatre's production, under the direction of Uri Rothschild, is competent and clean but lacking in inspiration, and the acting ranges from the competent to the cliché-ridden.

Gedalia Bezer in the leading role — a most difficult one, considering that he has only his face and his voice to work with — fails to imbue the text with more meaning than it has, and his frequent rapid transitions from amiable benter to fits of angry despair are not quite believable. Ariel Furman is Professor Emerson; Aviva Ger, the pretty, sympathetic Dr. Scott; Edith Zur plays the standard tough Sister Anderson; Yossi Yelblonka is the lawyer; Avraham Nino the judge; Hays Pick is the pretty, blushing student nurse (after three years in nursing school she ought to be able to make a noater hospital corner), pursued by Moshe Abgieles the horny young orderly, who acts the comedy relief in a manner belonging rather to the *burekha* theatre; Eltan Ben-Dov tries to be funny as the fumbling psychiatrist.

The set by Omri Rothschild is workable, and it is probably not his fault that some members of the cast trip over it.



Gedalia Bezer as the patient and Hays Pick as the student nurse in "Whose Life Is It Anyway?"

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Dutch treats

CINEMA/David George

SUDDENLY, after years of depression following its founding in 1902, the Dutch film industry is beginning to blossom. The Dutch had a reputation for producing a few good animated films and several high quality documentaries each year; now the Dutch feature film is coming into its own. The few established masters such as Bert Haanstra and Charles Huguenot van der Linden continue to win awards, but this is predictable. What has surprised everyone, and especially the Dutch, is the success of a number of feature films that have made an impact outside Holland.

Before 1975 there were towering achievements of

Haanstra's *Ape and Super-Ape* and van der Linden's short film *This Tiny World*, both of which won Academy Awards in 1973. There was the masterful animation of Ronald Bijlma in his *Brabwash*, in which a totalitarian regime was almost overthrown by the power of a single optimistic trombonist. There were several very high quality documentaries, especially George Sluizer about Brazil (*Joao and The Raft*). And that was about it.

The past four years, however, have seen an artistic awakening — over 15 feature films are now being produced each year, and many of these have been worthy of invitations to the Berlin,

Cannes and San Francisco film festivals.

A new group of young directors has come along. Influenced heavily by the French *Nouvelle Vague*, they have been turning out films primarily in two categories.

The first of these is the psychological thriller; while this type of film hardly does credit to the talent of the director, it does well at the local box offices.

The second category falls somewhere between the *avant-garde* and the commercial art-film, and directors such as Wim Verstappen, Pim De La Parra, Rene Van Nie, Frans Zwartjes, and Fons Rademakers definitely deserve our attention.

It is interesting that among the young and established filmmakers, only one woman — Nouchka van Brakel — can be found. It is also worth noting that her films are among the best-received at various festivals.

The films seem to have several

common threads running through them. They are a series of painfully honest, almost amazingly naive, representations of the problems that the Dutch are trying to come to grips with. And though these are universal topics, the films remain uniquely Dutch.

When Haanstra's *Dr Pulder* searches for the meaning of his life. It is within the distinct context of the life of a small town Dutch doctor surrounded by juniper-scented gin, a countryside of canals and the uniqueness of nearby Amsterdam.

When the characters in Wim Verstappen's *Pastorale 1843* seek to deal with the moral and pragmatic issues of German occupation, they too remain entirely Dutch, and it is the unique geographic and social setting that allows the story to take place at all.

In *Anna, Child of the Daffodils*, Rene Van Nie gives us the story of a girl recovering from

schizophrenia. The girl, her bourgeois parents, her sister and brother, all sensitive and sympathetic, also remain distinctly Dutch and are clearly placed within that setting.

Even the highly accomplished photography becomes localized in that cinematographers seem to rely heavily on the 17th century mood and colour patterns of Rembrandt and Frane Huis for their indoor shots and on those of Jacob van Ruisdael for their scenic views.

Such "localization" does not at all limit the value or the beauty of the films. It lends, in fact, an additional sense to the viewer — that of knowing in some depth the background and history of the characters and the nation.

Israelis will have an excellent opportunity to view a major collection of these films during November. Ten films, representing a cross section of the last four years' work in Holland, will be



Closing shot of Nouchka van Brakel's episode in 'Melancholy Fireside Tales.'

shown at the Halfa, Jerusalem Netherlands Embassy, the and Tel Aviv cinematheques, cinematheques and the Israel Film Centre.

A penitence moment in 'Sarin', produced and directed by Jacob Byl.

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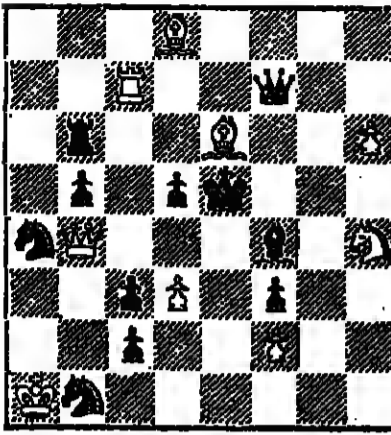
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CHESS

Eliahu Shahaf

Problem No. 2938
P.F. BLAKE, England
1st Prize, B.C.F., 1985
White mates in three (9-11)



SOLUTIONS. Problem No. 2934 (Continued). 1.Qb4! — 2.Qh4x: 1.— Rd8, Re2, Re4, Rf8 2.Rd3, Re2, Rd1, Rc2x.
RIO DE JANEIRO 1979
HUNGARIAN grandmaster Gyula Sax, 28, played uncompromising chess in the Rio International Tournament. Even his draws were anything but peaceful, as the following against

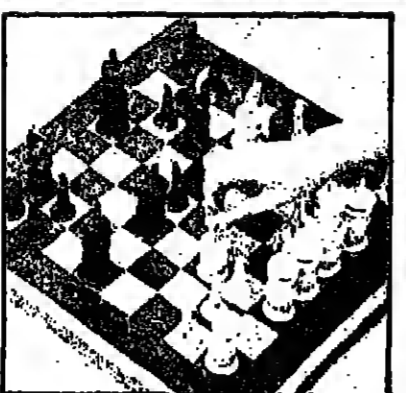
West Germany's Robert Hubner shows.
Sicilian Defence
R. HUBNER G. SAX
1.e4 c5 2.Nf3 Nc6 3.d4 cd 4.Nf4 Nf8 5.Nc8 c5 6.Ndb5 d8 7.Bg5 a6 8.Na3 b6 9.Bf6 g7 10.Nd6 f5 11.Bd3 Bc8 12.Qh5 Rg8 13.f4 Rg2 14.Ne3 Qa5 15.Kf1 Rg7 18.c4 Qb4 17.f6 Qf4 18.Kc2 Nd4 18.Kd2 Nf3 20.Ke2 Nd4 Draw.

From the Riga Interzonal, here are two of Yehuda Grunfeld's games.
Sicilian Defence
V. TZESIKOVSKY
Y. GRUNFELD
1.e4 c5 2.Nc3 d8 8.Nge2 Nf6 4.g3 e8 5.Bg2 Be7 8.0-0 0-0 7.h8 Nc8 8.f4 Bd7 9.Kh2 e6 10.d3 Nd4 11.B4 Bc6 12.Nd4 cd 13.Ne2 Ne8 14.c8 cd 15.Nc3 Nc7 18.d4 Nb5 17.Ne2 Nd4 18.Nd4 ed 19.Qd4 Bf8 20.Qd3 Qb8 21.Rd1 Bb2 22.Bb2 Qb2 23.Qd8 Be4 24.Qd2 Qd2 26.Rd2 Bg2 28.Kg3 Rac8 27.Rd7 Re2 28.Kg3 Rb2 29.Re1 ad 80.Re6 b6 31.7 h8 e2.Rq5 ba 33.2 Draw.

Sicilian Defence
Y. GRUNFELD R. RODRIGUES
1.e4 c5 2.Nf3 d8 8.d4 Nf8 4.Nc3 cd 5.Nd4 a8 8.g4 Nc8 7.g5 Nd7 8.Bc8 Nb9 9.Bb7 Bd7 10.Nb3 Re8 11.Qe2 e8 12.Bc8 Bc6 13.0-0 0-0 14.h4 Bd7 15.f4 Nc4 16.h6 b6 17.Bd4 h4 18.Nd5 ad 19.h8 de 20.hg Rg8 21.Qd4 Bc8 22.Qh7 Kd7 28.Qb5 Kc7 24.Rh8 Kb8 25.Q7 Qe8 28.Qc4 Bb7

27.Rg8 Qg8 28.Qg8 Rg8 29.Bf0. Black resigns.
Tournament statistics show that Grunfeld had the best result among the masters against grandmasters — 4 points out of 12 games. In the meets of the masters among themselves, Grunfeld was first with 3½ points out of 5.

RAMAT HASHARON INTERNATIONAL. Although lacking international names of the first magnitude, the Ramat Hasharon international tournament (organized by the Noam chess club) was an interesting event and produced good chess. Tied for first in a field of 12 players were Amikam Balshan and Ya'acov Murey, with 8 points out of 11 games. They each received IL4,000 and attained the norm for international master (to gain the title, they will have to achieve a similar success in two more international tournaments). Third was grandmaster Yair Kraidman with 7½ points, followed by Israel Zilber, 7; Israel Geller and Michael Baaman (England), 8½; Leon Lederman, 6; Nir Grinberg and Erwin Lipnofsky, 4½; Eric Pedersen (Denmark), 4; Yohanan Afeke, 3½; and Jorge Cuellar (Venezuela) nil.
Winner of the secondary open



tournament was young Israel Shrantzel from Tel Aviv with 8 points out of 7 games. He was also the winner of the lightning tournament. Among the 42 participants in this event were three women, of whom Malka Schwartz, a newcomer from Estonia, had the best result. The oldest participant in the event was Dr. Yahuda Gruangard, once one of the strongest players of the Tel Aviv Reti club, who has renewed tournament activity after retiring as general manager of the Migdal-Binyan insurance company. The family of the late Noam Sofer, after whom the club is named, contributed a great deal towards the success of the event.
ENDGAME FINESSE
ENGLISH grandmaster Anthony

Miles was one of the most interesting players in the Riga Interzonal. He was also the only player who performed a "hat trick," winning three games in one day (two of them from adjourned positions). His endgame against Edmar Madnis of the U.S. proved to be one of the most interesting in the event.
White (Mednia) — Kh1; Rb2; Be8; Nd3, Ne2; Pa2, c5, g2, h3, (9). Black (Milas) — Kg7; Rf8; Ba8; Nc8, Ne4; Pa8, a6, g8, h4 (9). 41.Bd5 Ng3 42.Ng3 hg 43.Rb1 e4 44.Be4 Nb4! 45.Ba8 Nd8 46. Bf3 Nc8 47.Rc1 Ne8 48.Kg1 Nf4 49.Rc3 Rd8 50.Bg4 Rd2 51.Bg8 Ra2 52.Kf1? (Bf3!) a5 53.Bf3 Kf8 54.Be4 a4 55.Rg4 g5 56.h4 a5 57.hg Ke8 58.g6 Rb2 59.g7 a2! 60.Rg3 Kf8 81.Ra5 Kg7 82.g3 Nh5! 83.Be8 Ng3 84.Ka1 Nf5 85.Bg4 Ne4 86.Bc8 Rb1 87.Ke2 a1Q. White resigns.

THE BRILLIANT TOUCH
White — Kc1; Qf8; Rd1, Ra1; Bh3; Nc8, Nd4; Fb2, c2, e4, f4, g6, h2 (18). Black — Kc8; Qb4; Ra8, Rh8; Bb7, Be7; Nd7; Pa8, d8, e8, f7, g7, h7 (18).
17. Nd1 ed (17. — Qa6 18.Na7 Ke7 19.Nf6! at 20.ef and 21. Qb7). 18.ed Nb6. (18. — Nc8 19.Nf5 0-0 20.Ne7 Kh8 21.Re8). 19.Re7 Ke7 20.Qd4 Kd8 21.Nc8 Bc8 22.Qb4. White won the queen and the game. (Kulndahl — Janas, Lvov, 1981). □

Israeli tightrope

THE NEW book by Jose Le Dentu, the internationally well-known French bridge columnist, is an outstanding contribution to the rapidly expanding library of bridge writings. *Bridge Analysis*, translated by Amalya Keasar, London. Robert Hale, 287 pp., 1979 24.75). One hundred bridge problems, from deals actually played in tournaments and rubber bridge, are used to illustrate bidding, opening leads, declarer's play, and defensive play. Across the pages of the book are exploits of well-known bridge personalities, including Resse of England, Pinjar of France, Chages of Brazil, Belladonna of Italy, and Eisenberg of the U.S.

George Levinrew

N — S vul.

Levit North
A K J 10
10 7 4 3
K 10 8 5
4 3

France West
A 7 6 5 2
Q 6 8 7
K 4 3

Garsano East
A Q 8 4 6
K 9 8 8
J 8 5
K 8 7 6

Hooheist South (D)
K J 6 5
A J 4
A J 10 8 6

The bidding:
South 1 C
North 2 D
All Pass

The opening one heart bid was canope, short suit first, and the six heart bid was a daring jump to slam. The opening lead was the spade

seven to dummy's king, followed by a heart finesse of the nine to West's ace. At first glance the contract looks hopeless. How would you plan the play, dummy? At the third trick, West returned a heart to declarer's jack. Then, in order, South won the club ace, ruffed a club, and played the spade ace, on which he carefully discarded the diamond jack. This discard was superb planning at this stage of the play of the hand. Then came the spade jack, which East did not cover. Declarer discarded a club. The spade ten followed, and was ruffed, and another club was ruffed with dummy's last trump. Then came the diamond ace, and the king of hearts, extracting East's last trump. Now came the diamond finesse and then the high diamond in dummy, making the contract.
Hooheist thus won three hearts in his hand, the club ace and two club ruffs in dummy, three spade tricks and three diamonds. At the replay the Italian pair, playing North-South, slopped in a safe four hearts. □

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First Seminar, in cooperation with Shiloah Center on Thursdays, at 8 p.m.

TOWARDS PEACE

Date	Topic	Lecturer
1.11.79	The Middle East: The Aftermath of the Israeli-Egyptian Peace Towards a Social and Cultural Relations with Egypt	Prof. Chaim Shaked, Head of Shiloah Center Prof. Avivi I. Yavin, Director of Research Project on Peace Tel Aviv University
28.11.79	Autonomy	Prof. Itamar Rabinovich, Lecturer, Shiloah Center Mr. Asor Smeor, Lecturer, Shiloah Center Mr. Elie Reikhes, Director, Shiloah Center
18.12.79	The Jordanian-Palestinian Conflict and the Current Peace Process	
27.1.80	The Israeli Arabs	

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Impresarios and patrons

MUSIC & MUSICIANS
Yohanan Boehm

THE GENERATION of Impresarios who brought representatives of the arts to the Yehuv during its pioneering days lost one of its outstanding members with the sudden death of Kalman Ginzburg in October 1977. Fortunately, he had managed to keep his memoirs up to date, and these have been published by Milo of Tel Aviv, the income from the sale of the book (whose price is not stated) going to the Kalman Ginzburg Impresario Foundation.

Born in 1906 in Poland to a religious, Zionist family, Ginzburg immigrated to Palestine in 1921 as a *halutz*, working his way through the usual stages of pioneering until he could realize his dream: to bring artists to Eretz Yisrael and help to build up a culture in his new homeland. His record of 80 years of dealing with artists - amply illustrated with photos of historic value - discloses a fascinating panorama of dreams, hopes, endeavours and disappointments, but most of all of successful undertakings which laid the cultural foundations of the ever-expanding community.

There was hardly an artist of international repute who did not come to Israel through the prompting and assistance of Kalman Ginzburg. For students who want a comprehensive view of all aspects of the history of Eretz Yisrael over the past half century, the story of Kalman Ginzburg as told by himself is indispensable.

WHEN HE WAS stranded in Zurich at the outbreak of the Yom Kippur War, Ginzburg immediately set to work to collect money for comforts for our soldiers. This eventually condensed into the realization of an old dream - to establish a fund to assist needy and gifted children in their studies of the arts and crafts.

In 1974 he founded the Kalman Ginzburg Impresario Foundation, to encourage and promote the development of talented children, preference to be given to those of fallen soldiers or *Tzahal* invalids, students of the arts, of theatre, music, drawing and the plastic arts.

Starting with a substantial donation from Ginzburg himself, the fund grew, and now for the fifth year, dozens of scholarships have been awarded. Two new beneficiaries have been added to the list this time: youth clubs in Ashdod and BeerSheba, to help promote ballet and the plastic arts.

Other projects being assisted by the foundation are the club of young Magen David Adom volunteers in Tel Aviv; the promotion of music composition, the plastic arts and drama in Haifa and its vicinity, in cooperation with the municipality; and the cultural club at the Sde Boker College in the Negev, in cooperation with the Defence Ministry.

THE OCCUPATION of Impresario seems to have gone out of fashion in Israel, at least in the field of serious music. For the two main orchestras - the Israel Philharmonic and Kol Yisrael's Jerusalem Symphony - import their own artists of international reputation.

Young soloists and new ensembles have very little chance of being promoted by a private Impresario, as there is hardly any money to be made out of them.

English names, however little known.

Zubin Mehta is known to hold proper auditions for the IPO, but the orchestra seems to be reluctant to engage Israeli soloists other than its own members. It was only the cancellation of Arturo Michelangeli's scheduled visit, for example, that gave two Israeli soloists, Yosef Kallachstein and Boris Berman, the chance of appearing with the Philharmonic.

It is quite proper that professional considerations should be uppermost where engagements are concerned; but the personal preferences of chief conductors and musical directors should not be allowed to determine the employment of foreign artists rather than our own musicians.

The Israel Concert Bureau, founded in 1976 by the Ministries of Education and Culture and Absorption and the Jewish Agency to promote the careers of talented immigrants, is becoming superfluous, since there now seem to be no new immigrants of this type, and all those who were once new have been absorbed - if they have not left the country to seek fame and fortune elsewhere.

The bureau's terms of reference ought to be redefined, because there is no doubt that some kind of agency with official backing, financial and otherwise, is required if we do not want to lose more artists - both new and old - for lack of proper employment and a chance to make a worthwhile career in this country.



Yosef Kallachstein (above), and Rudolf Barshai.



WHEN 14-YEAR-OLD Imri Tel-Oren was so brutally killed by Arab terrorists in the Black Saturday outrage on the Coastal Road last year, his parents and friends started a fund to honour his memory by awarding scholarships to players of wind instruments in youth bands (Imri had been a clarinetist in the Jerusalem Municipal Youth Band). The first scholarships have just been awarded through the Sharet Fund for Young Artists of the America-Israel Cultural Foundation.

Ariel Sasson, 16, is studying the tuba at the conservatoire at Rehovot, where he is a pupil of the Orit school, and he was one of the outstanding contestants at the recent examinations. Yuvel Kohana, 13, has shown himself to be an exceptional trumpeter in the band of his native Acre.

IF YOUR FAVOURITE Beethoven work happens to be the Triple Concerto, you are in luck this season: the Yuval Trio is going to play it no less than 16 times, as follows:

Five times in January with the Israel Sinfonietta-BerSheba (in BeerSheba and Tel Aviv); seven times in February with the IPO (in Tel Aviv, Jerusalem and Haifa); three times in June with the Jerusalem Symphony Orchestra (performance in Jerusalem, but broadcast nationwide).

They should know it by heart at the end of the season.

The Yuval Trio is earning a deserved international reputation through its recitals and recordings. It's a shame that at home, it should be made to look so limited, simply because our orchestras do not have enough sense to check up on their programmes with each other. □

Un-aged Baez

ROCK, ETC./Madeline L. Kind

THE TITLE *The Best* of Joan Baez (CBS) needs a quick qualifier. These 12 "bests" are all selected from six recordings for A & M Records, her venue for the past five years. For "bests" of Joan's previous 15 years on Vanguard Records, you'll have to look elsewhere.

How does the Joan Baez of recent years compare with the young folksinger who burst barefoot on the scene in the early sixties and electrified audiences from Newport to Berkeley with that pure voice and political protest?

Well, as audiences in Israel know, the voice is still pure, the protest less frequent and occasionally quirky - but all in all it's the same individual performer, and in Joan's case that's the good news.

The main difference today is that Baez is recording more of her own compositions. She claims that "where my concerts used to be five per cent me and 95 per cent others, now it's maybe 50-50." That's not always such good news. Joan's strength has never been composition. Her melodies of best are thinly disguised rip-offs from the public domain of her old folk repertoire. Her lyrics at best are conventional and competent - and occasionally embarrassing. "Diamonds and Rust" is probably her best serious effort in this direction, but where the Baez voice will never fall flat, the poetry frequently does.

The frivolous little "Children and All That Jazz" is really a more creative accomplishment, not the least because it's such a departure in style.

Also included on the album are a live recording of "The Night They Drove Old Dixie Down" and English and Spanish versions of "Gracias a la Vida." All in all, good show.

Elsewhere, Joan's journey into autobiography ("Sweetener for Me") falls to maintain the necessary distance of similar songs by, say, Joni Mitchell. Her "Prison Trilogy" has all the needed ingredients for the formula but is too scattered to convince us that we should "raze the prisons to the ground."

None of this should take away from the fact that Baez is always a pleasure to hear, and the fact that she shines best as an interpreter of other writers' songs cannot be thought in any way as a secondary skill.

Once again she lifts mediocre Bob Dylan compositions to a level they almost don't deserve ("Forever Young" and "Simple Twist of Fate"), and gives a splendid reading to Stevie Wonder's rather charming and cliché-ridden "Never Dreamed You'd Leave in Summer." Her version of John Lennon's "Imagine" is so like the original, however, one imagines she chose to record it solely because she agreed so strongly with its sentiments.

Also included on the album are a live recording of "The Night They Drove Old Dixie Down" and English and Spanish versions of "Gracias a la Vida." All in all, good show.

BY CHANCE picking up the first Yehudit Havivz (CBS) solo album along with the Baez bests got me to thinking: Is Yehudit Israel's answer to Joan? Answer: Not quite. Yehudit often projects some of that same wistful earnestness that marked the early Baez, and the Israeli's taste for poets as lyricists (Lea Goldberg, Nathan Alterman, Haim Gur) might compare with Joan's penchant for folk roots - but we can't stretch the comparison too far.

If she sounds like anybody else, it's Astrid Gilberto, especially on those Matti Caspi-Brazilian numbers. Otherwise, she holds her own on this outing, which includes enough numbers done from the various shows she's appeared in to qualify as a sort of review album. Whether Yoni Rechter or the Sheeshet gang or Matti Caspi is handling the arrangements, Yehudit manages to hold her own, matching a good strong voice with confident musicianship. Very pleasurable indeed are her deceptively simple "Hoppy Days" and the jazzy loops of "Golden Meadows." *Eze yof!* Now we'd like to see an album of just Judy's own compositions and arrangements.

GERARD KENNY, ya might say, is England's answer to America's Barry Manilow. Question is, who asked? Oh, well, if you like Barry, you might dig Kenny, and his second album, *Made It Through the Rain* (Litratonc) will give you a good taste of the singer-musician's talents. He cranks up a good if non-flammable melody, and punches a competent piano and guitar, but too often he just doesn't have much to sing about, and that inevitably dampens his fire.

Lyrics by something called Drey Shepperd don't help much. One song even has a reference to Elton John and Bernie Taupin -



Joan Baez

TRIVIA TIME: Who is credited with first sticking a microphone inside a guitar and thus inventing the amplified instrument? Well, it's a dude named Eddie Durham, and he done it way back around 1930. Durham, a guitarist and horn-player, is primarily noted as an arranger for the Count Basie band.

DON'T MISS DEPT. Dizzy Gillespie's gonna be here next month and it's good to have him back. Diz incidentally just published his autobiography. Title: *To Be Or Not To Bop*. □

should be a warning there, Ger.

ROCK REGA: John Anthony Hellitwell, vocalist and woodwind-wonder of Supcrtramp, was in Israel recently to pick up a platinum record award from CBS for *Breakfast in America*. In case you were wondering, silver, gold, and platinum awards are based on sales in retail to a particular country's population. In the U.S., for example, a gold record is given for sales of a half-million copies; in the U.K. it's awarded for 300,000 sales; in France for 100,000 and so on. In little old Israel 20,000 records constitutes a gold award - and the Supcrtramp gang sold twice that number with *Breakfast* and so picked up a platinum.

World-wide, the Trampers have sold over 5 million servings of *Breakfast*, earning 31 gold and platinum records and hitting the top of the charts in 13 countries. The quintet, which is composed of Yanks and UKers, seems to indicate that international cooperation pays off.

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2. The Hadasah Synagogue — Chagall Windows — upon to the public from 1.30-4.00 p.m. Sunday-Thursday. Buses 18 and 37.
3. Mt. Scopus Hospital: Tours from 8.30 to 12.30 p.m. No charge. Buses 9 and 28. Tel. 618111.
4. Morning half-day tour of all Hadasah projects. \$5 per person towards transportation. By reservation only. Tel. 419333.
Hobror University, tours in English at 8 and 11 a.m. from Administration Building, Givat Ram Campus. Buses 8 and 28.
Mount Scopus tours 11.00 a.m. from the Reception Centre Administration Building, buses 9 and 28 to Givat Ram. Further details: Tel. 523219.
Emunah — National Religious Women's Organization, Tourist Centre, 20 Shoham Ben Malimon, Tel. 62-654768, 630620, 615888.
America Mitzvah Women, Free Morning Tours — 19a Karmel Heywood Street, Jerusalem, Tel. 523754.
Tanya, Tzofit, 9 p.m.: Milk and Coffee House with live music and hot wine. 601-27-10; 9 p.m.: Classical Indian dance concert. Tues., 9 p.m.: Jazz evening. Thurs., 11 p.m.: Brazilian music.
SHOWS
A Show is David's Tower. Sound and light show in English, every evening (except Friday and festival) at 8.45 p.m. nt

ART GUIDE

Notices in this feature are charged at IL78.00 per line including VAT; insertion every Friday costs IL236.00 including VAT, per month. Copy accepted at offices of The Jerusalem Post and all recognized advertising agents.

Jerusalem
MUSEUMS
Kabbalistic Sans-Franch, Paintings 1970-1978. One of the foremost second generation Abstract Expressionists (born America, 1923). This exhibition presents some of his most recent works of acrylic on canvas and paper.
Israel Museum, Exhibitions: Tuvia Katz, Works on Paper, 1969-1978. Drawing by Israeli artist born in the Argentine, giving abstract lyrical expression to country's landscape and artist's place in it.
Yehoshua Kliban. Use of fabric to make flexible sculptural constructions ranging from the stark to the expressive. The artist's first one-man exhibition. Male presentation through the Ayala Zuck-Abramov Fund. Jew Onnalupe Pousa (1932-1913). Exhibition of prints by a Mexican artist whose art describes the stormy and bloody events in the history of his country. Cloth Pictures by Tamir Eytan. Children at play in Jerusalem; sculptor working mainly in wood. Valerio Adami, Paintings. Large canvases by one of Italy's best large contemporary painters.

THE TEL AVIV MUSEUM

27 Sderot Shaul Hamolech
Week of Oct. 27-Nov. 3, 1978
Visiting Hours: Sun.-Thur. 10 a.m.-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. evening 7-11 p.m.; Sun. morning, 10 a.m.-1 p.m., admission free. Helena Rubinstein Library: Sun. Mon., Wed., 10 a.m.-4 p.m.; Tues., Thur., 10 a.m.-1 p.m., 4-5 p.m. Fridays closed.
EXHIBITIONS: Malroviach, Retrospective Exhibition. Vladimir Exibitorovich Welsberg, Paintings, Watercolours, Drawings, Christian Vogel, Photographs.
Gallery Talk: Saturday, Oct. 27 and Tuesday, Oct. 30, 8.30 p.m. — Etti Hilevitz in the Malroviach exhibition.
MUSIC: Baruchia Oroshover. Conductor: Mendi Rindan. Soloist: William Bennett, flute (England). Works by Stravinsky, Mozart, Haydn, Villa-Lobos. Saturday, Oct. 27, 8.30 p.m.
Piano Recital — Amiran Rigal. Works by Bach, Brahme, Gottschalk, Ben-Haim, Schumann.
GRU GRU: Monday, Oct. 29, 8.30 p.m. A meeting of the theatre and the silent cinema. Harry Gruvman (France), pantomime, gives his only good appearance. In cooperation with the French Embassy.
CINEMA: Dia Eilat Der Maria Braun (The Marriage of Maria Braun). New film by Rainer Werner Fassbinder, with Hanna Schygulla (Berlin 1979 Festival prize). Every day, 4.30, 7.18, 9.30 p.m. Saturday 7.18, 9.30 p.m.
"Live Cinema" schedule for Oct. 31 is postponed, due to circumstances beyond our control.
AFTERNOON ADVENTURE AT THE MUSEUM Gallery games and workshops for children, 4.00 to 5.00 p.m. Wednesday, Oct. 31: Gallery Games (4th-8th graders). Thursday, Nov. 1: Gallery Games (1st-3rd graders). Registration and advance payment at Sherut Hahadrascha secretariat.
8.00 p.m. Programme: tours of exhibitions, slide-lectures, meetings with artists, and movie screenings. Particulars at Sherut Hahadrascha secretariat.
MEETINGS FOR INTERMEDIATE AND HIGH SCHOOL STUDENTS last Sunday of every month, 8.00 p.m. Programme: tours of exhibitions, slide-lectures, meetings with artists, and movie screenings. Particulars at Sherut Hahadrascha secretariat.
OUDE SHEETS available on Shabbat for children and parents. Helena Rubinstein Pavilion, 3 Rehov Tarsat. Visiting hours: Sun.-Thur., 9 a.m.-1 p.m., 4-7 p.m. Shabbat, 10 a.m.-1 p.m., admission free.
There is something to it After All, workshop on buildings in Tel Aviv. Guided tours and creative workshops for school classes and organized groups. In the afternoons, workshops open for children and youth. Several places still available for adult classes in: artistic printing (engraving, etching and silkscreen printing).
SHABBAT TABBAT in cooperation with the Tel Aviv-Yafo Municipality, Culture, Youth and Sports Division. Shabbat, Oct. 27, 11.00 a.m. Moderator: Yitzhak Livni.

Beth Hatefutsoth
The Nahum Goldmann
Museum of the Jewish Diaspora
Visiting Hours:
Sun. Mon. Thurs. 10 a.m. - 5 p.m.
Tue, Wed. 3 p.m. - 10 p.m.
Fri. Closed
Sat. 10 a.m. - 2 p.m.
On Saturdays, entrance to Beth Hatefutsoth is free.
The Study Area of the Museum are not in operation on Saturdays. Children under 8 years of age are not admitted. Organized tours must be pre-arranged (Tel. 03/425181).
Permanent Exhibition
The main aspects of Jewish life in the Diaspora, past and present, presented through the most modern graphic and audio-visual techniques available: slide-shows, mini-cinema, audio-visual displays, video-booths, computer terminals, etc.
Temporary Exhibition Gallery
"GHETTOS IN ITALY: VENICE — ROME"
Special Exhibitions
"JEWS IN CUBA — MAY 1878" — PHOTOGRAPHS BY BILL ARON
"THE JEWS OF ETHIOPIA"
Events
An evening devoted to the Jews of Cuba, with the participation of Mr. Yitzhak Zilber (Chairman), Mr. Joseph Hoders, Mrs. Eda Vepineky-Cohen, Mr. Uri Rosen.
Small Zion Auditorium: Wednesday, October 31, 8 p.m. Admission free.
Beth Hatefutsoth is located on the Tel Aviv University campus (Gate 2), Klausner St., Ramat Aviv. Buses: 13, 24, 25, 27, 49, 74, 78, 672.

Haifa
Haifa Museum of Ancient and Modern Art, 28 Shabtal Levy St., Tel. 523000-8, National Maritime, Tel. 026622, Haganah Museum, Tel. 026949, Japanese Art, Tel. 5361.
Mazo Katz, Tel. 83483, Dagon Orslo Collection, Tel. 864251. Artists' House, Tel. 023230.
Israel Film Archive, Jerusalem
26.10 14.00 Love and Pain and the Whole Damn Thing
Screening in the presence of Alan J. Pakula, Director
27.10 19.30 La Natis
Mitsuharu Iguchi (London)
28.10 21.30 The Merchant of Four Seasons
Rainer Werner Fassbinder
29.10 18.30 Les Follies Amoureuses de Pinocchio
— Tracy Lundborg
The Sifts of the Road
— Vera Dand Ead
— Alexander Kluge
Osmotic Work of a Female Slave
— Alexander Kluge
31.10 The Woodpecker
— Followed by discussion with the director, Jan Mohrinson
1.11 19.00 — Louis Malle
21.10 Bob, Chai, Tea and Alcohol
— Penn Szustak
Screenings: Beit Haganon, Rehov Hildel, Shapira, Hildel

Coln of the Procurators of Judea. Oil in honour of Allen Martin B. Savin of Plymouth Meeting, Pennsylvania, USA. Colour at the Youth Wing. Colour, its qualities and uses, by artists and in everyday life. Activities: courses for children (11th Youth Wing). New Buildings in Old Jerusalem. Combination of contemporary European architecture with old urban surroundings. Courtyard of Giv'at Haherod, Tel Aviv, and sponsored by Shifit House, Israel. Brinck Exhibition of the Month. Head of A Youth. Fragment of a Greek marble finery, 4th century B.C.E. Oil of an American friend of the Museum to AFIM. Statue of an Isis, embracing the mummy of the anorectic, Egyptian, 1st century B.C.E., wood and bronze. Presented by Mr. Anwar Sadat, President of Egypt, to Prof. Yigael Yadin, Deputy Prime Minister of Israel, on his recent visit to Egypt. Made possible through a grant from the Dan Heles Corporation; Neolithic Figurines from Shaz Hingoln. Special Display: Four paintings by Van Dyck, Pottor, Jan Brueghel and Janneus Elings, loaned in memory of Mevludin al-Jawah, French, Rockefeller Museum — Exhibit of the Month: Sculptural basalt stands from Chalcolithic sites on the Golan Heights, 4th mill. B.C.E. Rare bronze vessels from a Porlan period tomb, 8th-5th century B.C.E. Special Exhibition: Islamic Arts from the Israel Museum Collection.
Visiting Hours: Sun., Mon., Wed., Thur., 10.5. Tues., 4-10 p.m. Fri. and Sat., 10.2. Shrine of the Book: In the Museum, except Tues., 10-12. Billy Zoo Sculpture Garden: same as Museum except Tues., 10 a.m. until sunset. Rockefeller Museum: Sun., Wed., Thur., 10.5. Fri. and Sat., 10.2. Free guided tours in English at Israel Museum: Sun., Wed., Thur., 11 a.m. Tues., 4.30 (Upper entrance hall).
EXHIBITIONS
Jerusalem Arts Lave — Shuteol Hayotser (opp. Jaffa Gate). Quality arts and crafts. All media. See artists' work. Open daily. Beit Haganon, 17 Shimonza Hmatias St. David Sharir: Oil, "questy, graphic". Giorlie Vilton Nouvello. Khutot Hayotser, Y.A. Hamaloch. Original prints. Tel. 02-81884, 240033.
Tel Aviv
MUSEUMS
Tel Aviv Museum, Sderot Shaul Hamolech. Opening of 2 new exhibitions, Thursday, Oct. 26, 7.00 p.m.: Vladimir Osegoravich Walsberg. Paintings, watercolor, drawings. Helietan Vogel. Photographs. Malroviach exhibition — Malroviach, Retrospective. Headlines in cooperation with the Chamber Theatre. Helena Rubinstein Pavilion — "There is something to it, after all" exhibition — workshop on buildings in Tel Aviv. Visiting hours: Sun.-Thur. 10 a.m. — 10 p.m. Fri. 10 a.m. — 5 p.m. Sat. 7-11 p.m. Sun. morning, 10 a.m. — 1 p.m. Free. Helena Rubinstein Pavilion: Sun.-Thur. 9 a.m. — 1 p.m., 4-7 p.m. Fri. 8 a.m. — 1 p.m. Sat. closed.
Beth Hatefutsoth: Jewish life in the Diaspora, past and present, presented through the most modern graphic and audio-visual techniques available: slide-shows, mini-cinema, audio-visual displays, video-booths, computer terminals. Temporary Exhibition Gallery: "Ghetos in Italy, Venice-Rome." Special Exhibitions: "Jews in Cuba — May 1878," photographs by Bill Aron. "Jews in Ethiopia" photographs and slides. Visiting hours: Sun. Mon., Thur. 10 a.m. — 5 p.m., Tues., Wed., — 10 p.m. Fri. closed. Sat. 10 a.m. — 2 p.m. Tickets for Saturday at Beit Haganon. Advance during the week at Hadasah, 19a Karmel Heywood St. end at B'nai Hachinuch. Children under 8 years old are not admitted. Beth Hatefutsoth is located on the Tel Aviv University campus — gate 2 Ramat Aviv. Buses: 18, 24, 25, 27, 19, 74, 10, 672.

chair recognizes an old lady in tennie shoes, who in a careful voice bewails the stupidity of the young and asks, "When will we Germans ever learn?"
I suggest to Klieker that he give the floor to the Vikings. He reluctantly agrees and here it comes: "It is written in the Talmud that we are Jews which means swine and a Jew can only go to Heaven if he awakes enough swine."
Although I don't get the question, I suggest that obviously we don't consult the same rabbi.
Another voice from the punk block wants to know why Germans should work so hard since all the money ends up in Jewish pockets anyway. As to the film, he feels if Süss was guilty as charged (for having sexual intercourse with a Christian girl), he deserved to be hanged.
Klieker now has a quiet word with the plainclothes detective usually present at such meetings and presently brawny policemen with huge dogs appear at the back of the hall.
Next morning's front page headline blares "New Provocation by Berlin's Neo-Nazis" and reports the audience's defiant "Nazis raus," which is a downright lie. The disturbing thing is that there was not a gesture or word of protest from the ever-elent majority.
When I tell Gallinsky about my experience, he shrugs, "You can always find these things if you look for them." Will we ever learn?
AT NIGHT I walk the pavements of Berlin and remember my visits to the city in pre-Hitler days, when I worked in Hamburg, and Berlin under the Nazis in '38 and '39, when I regularly went to the British Passport Control office on the Tlogartenstrasse to have my — obviously fake — documents and recently purchased Paraguayan passports validated by that saint in bureaucrat's clothing, Captain Foley.
And so I find myself in the Tauentzienstrasse. Before Hitler swept German women into Kitchens, Children and Church, and the prostitutes into apocalyptic, shuttered streets (for runners of the Eros Centres), the Tauentzienstrasse was the showpiece of what "decadent" Berlin had to offer on the sexual market: Hefty lochia in red leather boots, riding crops at the ready, accentuating their derriere, the focal point of Germanic sexual attraction, evoking fond memories of the sadistic disciplines of home, school and army.
These days things are better organized. My morning paper carries 289 ero-ads, catering to all tastes: Negresses; Thai girls; dream models "mit Nivea" (cultured); "Fraulein Jeanla, dominant, braasler size 18" (on the Richter Scale?); Fril. Kitty has a wider range — "dominant or gentle," says the ad. For the sex vices of the Little Mouse, dial 328908. Many adoffer group sex in an "atmosphere of true German Gemütlichkeit." Gigolos offer their services and are called "Draesman." Then there is the motorized brigade cruising the world's hydrocarbons away.
Yes, I like the young Germans of today.

BACK AT THE seminar, MK Meron berates Krelaky and Willy Brandt for having talked to Arafat. Germany, he says, has a moral obligation to Israel and this demands that moral on-elderations must at all times outweigh other considerations of a political or economic nature.
I don't see what right we have to dictate to independent states and

to determine whom they can talk to. Krelaky and Brandt may be naive in thinking that their honest broker tactics will achieve anything useful. But, unlike Meron, I would not, on that count, brand them as anti-Israel or, its dreaded corollary, anti-Semitic.
"Keep out of Middle Eastern affairs," raspe Meron, "we don't need your advice." I raise my finger to point out that anybody can give us advice. Whether we take it is our business, since it invariably involves our neck and not theirs. But, as often happens to non-establishment opinion, I fall to catch the chairman's eye.
The Germans retreat in embarrassed silence, with the exception of Karsten Voigt, the young, aggressive SPD militant, who, in carefully chosen words, takes Meron to task. If he knows the word halutz, he does not use it.
In a thoughtful article in Die Zeit, Countesse Donhoff subtly suggests flexibility. (What a hope!) She deplores the fact that the Jewish people, who have suffered so much, should cause so much pain to others. I make a note: "Being a minority is not the best training for having one." Golden words for the dustbin.
NORBERT MONTFORD of the German Foreign Ministry gives us a factual account of Germany's relations with the Middle East. For obvious reasons Germany wants peace in this area and friendship with all concerned. Commercial interests can be easily exaggerated. Fact is, only 6.5 per cent of Germany's exports are destined for Middle Eastern markets, including Israel.

IN MY HOTEL room I flick through the stodge that is German TV farc. Suddenly a familiar face addresses me in ponderous German. Now who is he? Politician, priest (he is dressed like one), scientist, academic? I know this man well... just my memory for faces. What he is saying is not helpful either. When the camera cuts to the lady on the sofa, I am home. It is Hudson, the butler of Upside Downstairs, speaking, may God forgive him, in German.

A DUTCH journalist takes me to lunch at The Artists' Centre, once the villa of Pola Negri. He can't understand the provocative and senseless actions of our present government, eroding respect and offending those few friends we have left. I quote a poem by Kurt Tucholski:
" At one time we had the old Kaiser.
Next came the Republic for all to see.
One always wants a tall and slender lady.
But one gets a small and fat one.
'Gest' lo die."
He looks at me sadly. "Maybe you always wanted a small and fat one," he reflects.
DEPARTING through the new Tegel Airport. The immigration officer scrutinizes my passport, while I study pictures of the Klier-oast of the Beador Melhof Gaog. "wanted, dead or alive," displayed on the wall. It shows six men and 16 women. Women's Lib is certainly making headway in Germany. I ask why one of the men is crossed off. "Den haben wir jechappt," he says in his broad Berlin accent, obviously unaware of the Yiddish root of the expression. Jewish culture has obviously not sunk without trace. □

TOURS OF THE WEIZMANN INSTITUTE OF SCIENCE AND THE WEIZMANN HOUSE, REHOVOT
You are cordially invited to visit the world famous Weizmann Institute of Science and the newly opened Weizmann House — residence of Dr. Chaim Weizmann — First President of the State of Israel.
Visitors to the Weizmann Institute are invited to see an exhibition on Dr. Weizmann's life in the Weizmann House. The film shows regularly at 11.00 a.m. and 2.00 p.m. every day, except Friday, when it is shown at 11.00 a.m. only. Special screenings can be arranged for groups.
Visit to the Weizmann Art Gallery can be arranged on Sunday and Wednesday afternoons, by prior appointment only. (Tel. 064-832677).
Tours of the Weizmann House are held daily every half hour from 8.00 to 3.30 p.m. and between 8.00 a.m. and noon on Friday. There is a nominal fee for admission to the Weizmann House.
For tours of the Weizmann House please book in advance by contacting the Visitor's Section of Yad Weizmann, Tel: 064-83250, 064-81323.
THE WEIZMANN INSTITUTE AND THE WEIZMANN HOUSE will be closed on the Sabbath.

THE ADULT EDUCATION INSTITUTE OF THE CENTER FOR CONSERVATIVE JUDAISM IN JERUSALEM, 2-4 Agron Street,
Announces a new course of weekly study, taught by Dr. Aaron Singer
Midrash Aggda — the divine-human encounter
Sunday evenings at 8.30 p.m.
Opening class, October 26.
For additional courses and activities, contact or visit the Center, Tel. 236866, 277468.

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Published in German and French. This independent Swiss paper will week by week keep you informed about what is happening to Jews all over the world in the fields of religion, politics and culture. Large advertising section for business and personal notices. Sample copies and advertising rates available.

AMERICAN POLYFILM AND NEW YORK UNIVERSITY COLLEGE FOR WOMEN
Programme of Jewish Studies
October 14 — December 18
Full- and part-time programmes at basic, intermediate and advanced levels.
For further information, write:
Jerusalem, P.O.S. 10828; Tel. 62-42427/02-417490.

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WHAT'S ON

Notices in this feature are charged at IL66 per line including VAT; insertion every day costs IL1,120 including VAT; per month. Copy accepted at offices of The Jerusalem Post and all recognized advertising agents.

Jerusalem
CONDUCTED TOURS
 Tourists and visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and its beautiful activities and impressively modern building. Free guided tours weekdays between 10-4. Sun. 9-4. Kiryat Moshe, Tel. 322200.
Hadasah Tours
 1. Medical Centre, in Kiryat Hadassah. Tours in English at 9, 10, 11 a.m. and 12 noon, leaving from the Kennedy Building. Tour includes Chagall's Windows. No charge. On Friday tours begin at 9 a.m. — by appointment only. Tel. 416331.
 2. The Hadasah Synagogue — Chagall Window — open to the public from 1.30-4.00 p.m. Sunday-Thursdays. Buses 19 and 27.
 3. Mt. Scopus Hospital: Tours from 8.30 to 12.30 p.m. No charge. On 9 and 28. Tel. 818131.
 4. Morning half-day tour at all Hadassah projects, \$5 per person to include transportation. By reservation only. Tel. 416333.
 Hebrew University, tours in English at 8 and 11 a.m. from Administration Building, Orot Ram Campus. On 9 and 28.
 Mount Scopus tour (11.00 a.m. from the Reception Centre, Administration Building, Orot Ram Campus. On 9 and 28. In Goldsmith Building stop. Further details: Tel. 682820.
Ramath — National Religious Women's Organization, Tourist Centre, 28 Rehov Ben Maimon, Tel. 02-62408. 02620, 411069.
 American Miralsh Women, Free Morning Tours — 19a Keren Hayaedon Street, Jerusalem, Tel. 223735.
 Xmas Eve, Tonight, 9 p.m.: Milk and Coffee House with live music and hot wine. Sat., 27.30; 9 p.m.: Classical Indian dance concert. Tues., 29.10; 9 p.m.: Jazz evening. Thurs., 1.11; 9 p.m.: Brazilian music.

THE TEL AVIV MUSEUM
 27 Sderot Shaul Hamelch
 Hours of Oct. 27-Nov. 3, 1979
 Visiting Hours: Sun., Thurs. 10 a.m.-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. evening 7-11 p.m.; Sun., Mon., Wed., 10 a.m.-4 p.m.; Tues., Thurs., 10 a.m.-1 p.m., 4-8 p.m., Fridays closed.
EXHIBITIONS: Malrovoich, Betruspective Exhibition, Vladimir Grigorievich Woluhorg, Paintings, Watercolours, Drawings, Christian Vogt, Photographs.
 Gallery Talk: Saturday, Oct. 27 and Tuesday, Oct. 30, 8.30 p.m. — Ziti Hilevitz in the Malrovoich exhibition.
MUSIC: Israelite Orchestra. Conductor: Mendel Rindan. Soloist: William Bennett, flute (England). Works by Stravinsky, Mozart, Haydn, Villa-Lobos. Saturday, Oct. 27, 8.30 p.m.
Plano Haelech — Amram Rigal. Works by Bach, Brahms, Gottschalk, Ben-Haim, Schumann.
GRU GRU: Monday, Oct. 29, 8.30 p.m. A meeting of the theatre and the silent cinema. Henry Gruvinen (France), pantomime, gives his only guest appearance. In cooperation with the French Embassy.
CINEMA: Die Ehe Der Maria Braun (The Marriage of Maria Braun). New film by Rainer Werner Fassbinder, with Hanne Schygulla (Berlin 1979 Festival prize). Every day, 4.30, 7.15, 8.30 p.m. Saturday 7.15, 8.30 p.m.
 "Live Cinema" schedule for Oct. 31 is postponed, due to circumstances beyond our control.
AFTERNOON ADVENTURE AT THE MUSEUM Gallery games and workshops for children, 4.00 to 6.00 p.m. Wednesday, Oct. 31. Gallery Games (4th-6th graders). Thursday, Nov. 1: Gallery Games (1st-3rd graders). Registration and advance payment at Sherut Hahadasha secretariat.
6.00 p.m. Programs: tours of exhibitions, slide-lectures, meetings with artists, and movie screenings. Particulars at Sherut Hahadasha secretariat.
MEETINGS FOR INTERMEDIATE AND HIGH SCHOOL STUDENTS last Sunday of every month, 6.00 p.m. Programs: tours of exhibitions, slide-lectures, meetings with artists, and movie screenings. Particulars at Sherut Hahadasha secretariat.
GUIDE SHEETS available on Shabbat for children and parents. Helana Rubinstein Pavlinova, 6 Rehov Tarset. Visiting hours: Sun., Thurs., 8 a.m.-1 p.m., 4-7 p.m. Shabbat, 10 a.m.-1 p.m., admission free.
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this week at the israel museum jerusalem

SPECIAL EVENTS — CAFE THEATRE Oct. 27, 10 at 8.30 p.m.
"GRU GRU" — An hour with Henri Gruvinen, a man who slips out of the movie screen to cast his shadow upon it. A magical mystery tour, full of audio-visual punning.
 (In co-operation with the French Embassy). Members and students IL70; non-members IL60.

IN MEMORY OF ELIYAHU DOBKIN Sun. 28.10 at 7.45 p.m.
 Lecture on "Anolot Glass" in Hebrew by Prof. Dan Bareg.
 "In memoriam"; Jacob Taur. Film: Glaseware (Free admission).

GALLERY TALK Tues. 30.10 at 7.15 p.m.
"RAM FRANCIS: PAINTINGS (1876-1878)", Judith Pflizer (in Hebrew)

FILM Tues. 30.10 at 6.00 p.m. and 8.30 p.m.
"THE CRY" (Italy 1957) Dir: Antonioni with Alida Valli. Members: IL23; non-members: IL50

PERFORMANCE Wed. 31.10 at 8.30 p.m.
"WALKING ON A THIN LINE" an evening by Adina Bar-On Movement Design. Roni Land. An art performance combining movement, sound and space. A sequence of human situations in abstract. By courtesy of the First International Biennale of Israel. Tickets: Members and students: IL40; non-members: IL50

BENTINCK ART LECTURE SERIES Thurs. 1.11 at 8.30 p.m.
 "The Jews in Christian Art of the Middle Ages" by Prof. Bernard Blumenkrantz, Fellow CNRS, Paris, in cooperation with the Dept. of Art History, Hebrew University. (Lecture in English accompanied by slides). Admission free.
SPECIAL NOTES: The Fraunhelsberg Pavillion for Impressionist and Post-Impressionist Art is closed until further notice for completion of the building.
REGISTRATION for courses for children and adults in the Youth Wing Office: Sun. Mon. Wed. Thurs., 10-13 & 2-4. Courses began 10.10.79.
 The Library will be closed November 1-15.

VISITING HOURS:
 ISRAEL MUSEUM: S.M.W.T.H. 10 a.m.—5 p.m./Tues. 4-10 p.m./Fri. and Sat. 10 a.m.—2 p.m.
 SHRINE OF THE BOOK: Same as Museum except Tues. 10 a.m. — 10 p.m.
 BILLY ROSE SCULPTURE GARDEN: Same as Museum except Tues. 10 a.m. until sunset.
 ROCKEFELLER MUSEUM: Sun., Thurs. 10 a.m.—5 p.m./Fri. and Sat. 10 a.m.—2 p.m.
GUIDED TOURS IN ENGLISH AT THE ISRAEL MUSEUM: Sun., Wed., Thurs. 11 a.m. Tues. 4.30 p.m. **GUIDED TOURS IN HEBREW AT THE ISRAEL MUSEUM:** S.M.W.T.H. 10 a.m./Tues. 4.30 p.m. (Upper Entrance Hall)
TICKETS FOR SATURDAYS: Buy in advance at the Museum office or main hotels.
FOR OILS AND BOOKS TRY THE MUSEUMSTORE. 10% DISCOUNT FOR MEMBERS
FOR SPECIAL EXHIBITIONS SEE ART GUIDE COLUMN.

ART GUIDE

Notices in this feature are charged at IL78.40 per line including VAT; insertion every Friday costs IL235.20 including VAT; per month. Copy accepted at offices of The Jerusalem Post and all recognized advertising agents.

Jerusalem
MUSEUMS
 Kabbalah, Saint Francis, Paintings 1978-1979. One of the foremost recent generation Abstract Expressionists (born America, 1923). This exhibition presents some of his most recent works of acrylic on canvas and paper.
MISCELLANEOUS
 "Paint a Tree with your Own Hands with the Jewish National Fund and visit the famous Sinalitic Cave every Sunday morning. For details and reservations please call: 02-632261, ext. 13 or 02-234448.
 Jerusalem Hillside Zoo, Schneller Wood, Romem, Tel. 814822, 7.30 a.m. — 7 p.m., Tel. 416331.
Tel Aviv
CONDUCTED TOURS
Einatim — National Religious Women, 165 Ibn Zahrali, Tel. 440318, 780042, 708440.
ORT Israel: For visits please contact: ORT Tel Aviv, Tel. 432321, 776131; ORT Jerusalem, Tel. 533141; ORT Netanya, Tel. 33741.
American Miralsh Women, Guest Tours — Tel Aviv, Tel. 220181, 243100.
Pioneer Women — National, Morning tours. Call for reservations: Tel Aviv, 260694.
 Plant a Tree with your Own Hands, with the Jewish National Fund every Tuesday morning. For details and reservations call 02-234448 or 02-632261, ext. 13.
Hulu
 "What's On in Hulit", vol. 10, 1979.
Rehovot
 The Weizmann Institute open to public from 8.00 a.m. to 3.30 p.m. Visitors invited to see Hulu an institute's research activities, shown regularly at 11.00 a.m. and 3.00 p.m. Friday 11.00 a.m. only.
 Tours of the Weizmann House every half hour from 9.00 a.m. to 3.30 p.m. and until noon on Friday. Non-fee for admission to Weizmann House.
 For Tours of the House please book. Tel. 02-632320, 02-632328.

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 Gallery Talk: Saturday, Oct. 27 and Tuesday, Oct. 30, 8.30 p.m. — Ziti Hilevitz in the Malrovoich exhibition.
MUSIC: Israelite Orchestra. Conductor: Mendel Rindan. Soloist: William Bennett, flute (England). Works by Stravinsky, Mozart, Haydn, Villa-Lobos. Saturday, Oct. 27, 8.30 p.m.
Plano Haelech — Amram Rigal. Works by Bach, Brahms, Gottschalk, Ben-Haim, Schumann.
GRU GRU: Monday, Oct. 29, 8.30 p.m. A meeting of the theatre and the silent cinema. Henry Gruvinen (France), pantomime, gives his only guest appearance. In cooperation with the French Embassy.
CINEMA: Die Ehe Der Maria Braun (The Marriage of Maria Braun). New film by Rainer Werner Fassbinder, with Hanne Schygulla (Berlin 1979 Festival prize). Every day, 4.30, 7.15, 8.30 p.m. Saturday 7.15, 8.30 p.m.
 "Live Cinema" schedule for Oct. 31 is postponed, due to circumstances beyond our control.
AFTERNOON ADVENTURE AT THE MUSEUM Gallery games and workshops for children, 4.00 to 6.00 p.m. Wednesday, Oct. 31. Gallery Games (4th-6th graders). Thursday, Nov. 1: Gallery Games (1st-3rd graders). Registration and advance payment at Sherut Hahadasha secretariat.
6.00 p.m. Programs: tours of exhibitions, slide-lectures, meetings with artists, and movie screenings. Particulars at Sherut Hahadasha secretariat.
MEETINGS FOR INTERMEDIATE AND HIGH SCHOOL STUDENTS last Sunday of every month, 6.00 p.m. Programs: tours of exhibitions, slide-lectures, meetings with artists, and movie screenings. Particulars at Sherut Hahadasha secretariat.
GUIDE SHEETS available on Shabbat for children and parents. Helana Rubinstein Pavlinova, 6 Rehov Tarset. Visiting hours: Sun., Thurs., 8 a.m.-1 p.m., 4-7 p.m. Shabbat, 10 a.m.-1 p.m., admission free.
 There is a speaking tour and a workshop on buildings in Tel Aviv. Guided tours and creative workshops for school classes and organized groups. In the afternoons, workshops open for children and youth. Several pieces still available for adult classes in: artistic printing (engraving, staining and silkscreen printing).
SHABBAT/TARBUIT in cooperation with the Tel Aviv-Yafo Municipality, Culture, Youth and Sports Division. Shabbat, Oct. 27, 11.00 a.m. Moderator: Yitzhak Livni.

Beth Hatefutsoth
 The Nahum Goldmann
 Museum of the Jewish Diaspora
 Visiting Hours:
 Sun., Mon. Thurs. 10 a.m. - 5 p.m.
 Tue. Wed. 3 p.m. - 10 p.m.
 Fri. Closed
 Sat. 10 a.m. - 2 p.m.
 On Saturdays, entrance to Beth Hatefutsoth is free.
 The Study Area of the Museum are not in operation on Saturdays. Children under 8 years of age are not admitted. Organized tours must be pre-arranged (Tel. 03/4251611).
 Permanent Exhibition
 The main aspects of Jewish life in the Diaspora, past and present, presented through the most modern graphic and audio-visual techniques available: slide-shows, mini-cinemas, audio-visual displays, video-booths, computer terminals, etc.
 Temporary Exhibition Gallery
 "GHETTOS IN ITALY: VENICE — ROME"
 Special Exhibitions
 "JEWS IN CUBA — MAY 1878" — PHOTOGRAPHS BY BILL ARON
 "THE JEWS OF ETHIOPIA"
 Events
 An evening devoted to the Jews of Cuba, with the participation of Mr. Yitzhak Zilber (Chairman), Mr. Joseph Hodasa, Mrs. Eda Vepinsky-Cohen, Mr. Uri Rosen.
 Bnei Zion Auditorium, Wednesday, October 31, 8 p.m.
 Admission free.
 Beth Hatefutsoth is located on the Tel Aviv University campus (Gate 2), Kleuzner St., Ramat Aviv.
 Buses: 13, 24, 25, 27, 49, 74, 78, 82.

Beth Hatefutsoth

Haifa
 Balfi Museum of Ancient and Modern Art, 25 Shabibi Levy St., Tel. 022205-8, National Maritime, Tel. 028222, Hagan Immigration, Tel. 028249, Japanese Art, Tel. 6304, Mano Kaito, Tel. 80482, Dagon Gofu Collection, Tel. 084221. Artists' House, Tel. 523266.
israel film archive - jerusalem
 26.10 14.00 Love and Pain and the Whole Damn Thing — screening in the Alan J. Pakula, Director
 27.10 19.30 La Noche — Michelangelo Antonioni
 28.10 21.30 The Merchant of Four Seasons — Federico Fellini
 29.10 20.00 Les Fatales Aveugles de Pizovno — "Traf" Amielon
 30.10 19.00 The Black and the Red — a Very Dead Kid — Alexander Kluge
 31.10 19.00 Desastres de la Femina — Alexander Kluge
 1.11 19.00 The Woman King — Film with discussion with the director, Dan Moshonov.
 2.11 19.00 Les Amants — Louis Malle
 3.11 19.00 Bob, Co. et Ted and Alice — Paul Verhoeven
 Screening at Beth Hatefutsoth, 27 Rehov Hinei St. Shabbat, October 31, 1979

Cultus of the Pharaohs of Judea, Gift in honor of Moshe Marlan B. Savin of Plymouth Meeting, Pennsylvania, USA. Extension to the Youth Wing, Colour, its qualities and uses, both by artists and everyday life. Activity program for children (with Youth Wing). New Buildings in the Environment. Combination of contemporary, European architecture with old, traditional surroundings. Courtyard of the Institute, Tel Aviv, and sponsored by Shiff House, Israel.
 Neolithic Exhibition of the Month, Head of A Youth, Fragment of a Greek marble Shrine of Hela, 4th century B.C.E. Gift of an American Friend of the Museum to AFIN. Statue of an Ibis, enclosing the number of the new red brick, Egypt, 4th century B.C.E. wood and bronze. Presented by Mr. Anwar Said, President of Egypt, in Prof. Yigal Yulini, Deputy Prime Minister of Israel, on his recent visit to Egypt. Made possible through a grant from the Dan Hotels Corporation; Neolithic Figurine from Shor Ingleton, Special Display: Four paintings by Van Dyck, Potter, Jan Brueghel and Johannes Vermeer, donated in memory of Matleone and Joseph Naah, Rockefeller Museum — Exhibit of the Month: Sculptural human stands from Chalcolithic site on the Golan Heights, 4th mil. B.C.E. Three bronze vasa from a Persian period tomb, 5th century B.C.E. Special Exhibition: Islamic Arts from the Israel Museum Collection.
 Visiting Hours: Sun., Mon., Wed., Thurs. 10 a.m. - 4 p.m. Fri. and Sat., 10 a.m. - 2 p.m. and 4-8 p.m. except Tues. 10-11. 10-11. 10-11. 10-11. 10-11. Garden: since at Museum except Tues., 10 a.m. until sunset. Rockefeller Museum Sun., Thurs., 10 a.m. - 1 p.m., 4-8 p.m. Free guided tours in English at Israel Museum: Sun. Wed., Thurs. 10 a.m. Tues., 4.30 (Upper entrance hall).
EXHIBITIONS
 Jerusalem Arts Lane — Khutsat Hayster (cop. Jafn Gate), Quilted arts and orials. All media. Sec Artists at work. Open daily. Sarah Guller, 17 Shikun Hama'ala St. David Shari, Oils, tapestry, graphics. Galerie Vision Novello, Khutsat Hayster, V.S. Hama'ala. Original prints. Tel. 02-819384, 280031.
Tel Aviv
MUSEUMS
 Tel Aviv Museum, Sderot Shaul Hamelch. Opening at 1 new exhibitions, Thursday, Oct. 20, 7.00 p.m.: Vladimir Grigorievich Woluhorg, Paintings, watercolours, drawings. Christian Vogt, Photographs. Continuing exhibition: Malrovoich, Retrospective. Headline. In cooperation with the Chamber Theatre. Helana Rubinstein Pavlinova — "There is something in the air" — exhibition-workshop on buildings in Tel Aviv. Visiting hours: Sun., Thurs. 10 a.m. — 10 p.m. Fri. 10 a.m. — 2 p.m. Sat. 7-11 p.m. Sat. morning, 10 a.m. — 1 p.m. Free. Helana Rubinstein Pavlinova: Sun., Thurs. 9 a.m. — 1 p.m. Sat. closed.
 Beth Hatefutsoth: Jewish life in the Diaspora, past and present, presented through the most modern graphic and audio-visual techniques available: slide-shows, mini-cinemas, audio-visual displays, video-booths, computer terminals. Temporary Exhibition Gallery: "Ghetos in Italy: Venice-Rome." Special Exhibition: "Jews in Cuba — May 1878," photographs by Bill Aron. "Jews in Ethiopia" — photographs and slides. Visiting hours: Sun., Mon., Thurs. 10 a.m. — 5 p.m., Tues., Wed., 3 p.m. — 10 p.m. Fri. closed, Sat. 10 a.m. — 2 p.m. Tickets for Saturday can be bought in advance during the week at Hadassah office, 59 Ibn Orotel St. and at Beth Hatefutsoth. Children under 8 years old are not admitted. Beth Hatefutsoth is located on the Tel Aviv University campus, Gate 2, Ramat Aviv. Buses: 13, 24, 25, 27, 49, 74, 78, 82.
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Jerusalem
MUSEUMS
 Kabbalah, Saint Francis, Paintings 1978-1979. One of the foremost recent generation Abstract Expressionists (born America, 1923). This exhibition presents some of his most recent works of acrylic on canvas and paper.
MISCELLANEOUS
 "Paint a Tree with your Own Hands with the Jewish National Fund and visit the famous Sinalitic Cave every Sunday morning. For details and reservations please call: 02-632261, ext. 13 or 02-234448.
 Jerusalem Hillside Zoo, Schneller Wood, Romem, Tel. 814822, 7.30 a.m. — 7 p.m., Tel. 416331.
Tel Aviv
CONDUCTED TOURS
Einatim — National Religious Women, 165 Ibn Zahrali, Tel. 440318, 780042, 708440.
ORT Israel: For visits please contact: ORT Tel Aviv, Tel. 432321, 776131; ORT Jerusalem, Tel. 533141; ORT Netanya, Tel. 33741.
American Miralsh Women, Guest Tours — Tel Aviv, Tel. 220181, 243100.
Pioneer Women — National, Morning tours. Call for reservations: Tel Aviv, 260694.
 Plant a Tree with your Own Hands, with the Jewish National Fund every Tuesday morning. For details and reservations call 02-234448 or 02-632261, ext. 13.
Hulu
 "What's On in Hulit", vol. 10, 1979.
Rehovot
 The Weizmann Institute open to public from 8.00 a.m. to 3.30 p.m. Visitors invited to see Hulu an institute's research activities, shown regularly at 11.00 a.m. and 3.00 p.m. Friday 11.00 a.m. only.
 Tours of the Weizmann House every half hour from 9.00 a.m. to 3.30 p.m. and until noon on Friday. Non-fee for admission to Weizmann House.
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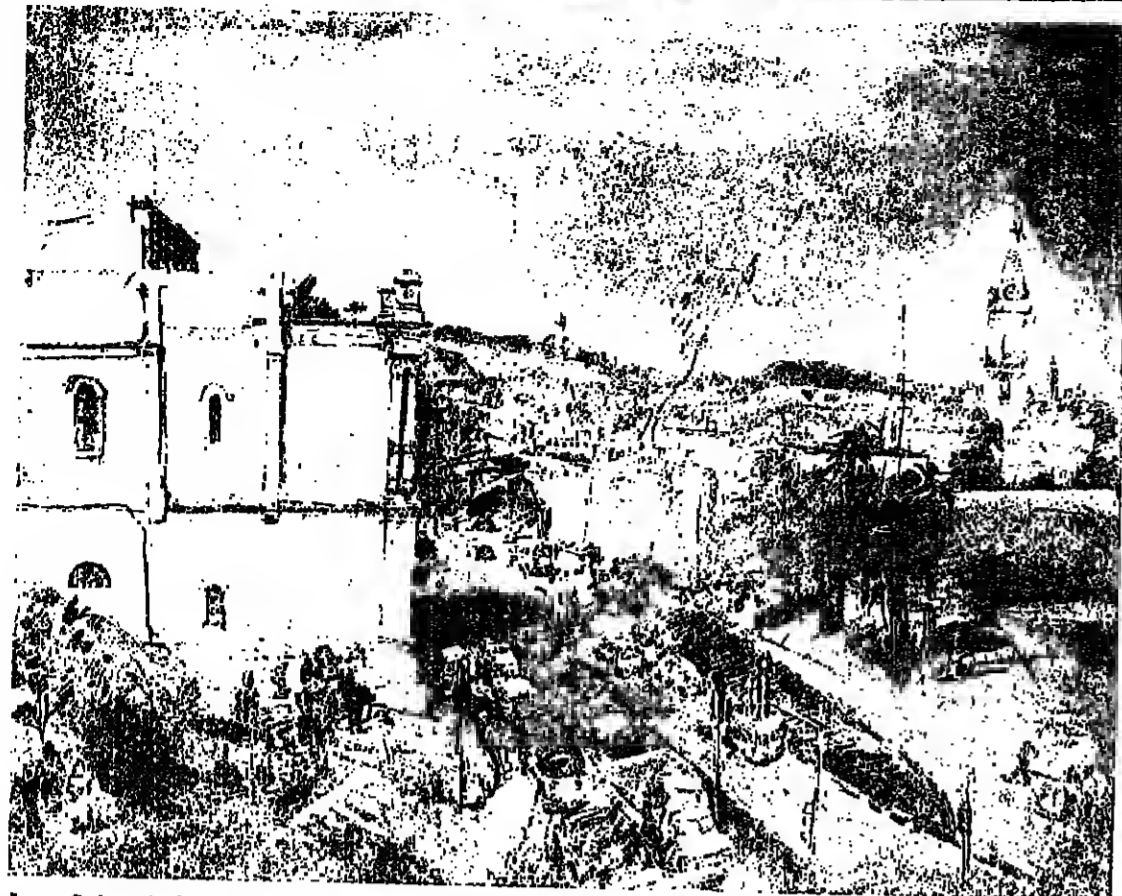
chair recognizes an old lady in tennis shoes, who in a tearful voice bewails the stupidity of the young and asks, "When will we Germans ever learn?"
 I suggest to Klocker that he give the floor to the Vikings. He reluctantly agrees and here it comes: "It is written in the Talmud that we are guys which means ewine and a Jew can only go to Heaven if he awindles enough ewine."
 Although I don't get the question, I suggest that obviously we don't consult the same rabbi.
 Another voice from the punk block wants to know why Germans should work so hard since all the money ends up in Jewish pockets anyway. As to the film, he feels if Süss was guilty as charged (for having sexual intercourse with a Christian girl), he deserved to be hanged.
 Klocker now has a quiet word with the plainclothes detective usually present at such meetings and presently brawny policemen with huge dogs appear at the back of the hall.
 Next morning's front page headline blares "Neo-Provocation by Berlin's Neo-Nazis" and reports the audience's defiant "Nazis raus" which is a downright lie. The disturbing thing is that there was not a gesture or word of protest from the ever-silent majority.
 When I tell Gallnsky about my experience, he shrugs, "You can always find these things if you look for them." Will we ever learn?

AT NIGHT I walk the pavements of Berlin and remember my visits to the city in pre-Hitler days, when I worked in Hamburg, and Berlin under the Nazis in '38 and '39, when I regularly went to the British Passport Control office on the Tiergartenstrasse to have my — obviously fake — documents and recently purchased Paraguayan passports validated by that saint in bureaucrat's clothing, Captain Foley.
 And so I find myself in the Tauentzienstrasse. Before Hitler swept German women into kitchen, children and church, and the prostitutes into specialized, shuttered streets (forerunners of the Eros Centre), the Tauentzienstrasse was the showcase of what "decadent" Berlin had to offer on the sexual market: Hefty ladies in red leather boots, riding crops at the ready, accentuating their derrière, the focal point of Germanic sexual attraction, evoking fond memories of the eadistic disciplines of home, school and army.
 These days things are better organized. My morning paper carries 288 ero-ads, catering to all tastes: Negroes; Thai girls; dream models "mit Nivens" (cultured); "Fräulein Jessica, dominant, braasere else 18" (on the Richter Scale?); Frä. Kitty has a wider range — "dominant or gentle," says the ad. For the services of The Little Mouse, dial 3425808. Many ads offer group sex in an "atmosphere of true German Gemüthlichkeit." Gigolos offer their services and are called "Dressman." Then there is the motorized brigade cruising the world's hydrocarbons away.
 Yes, I like the young Germans of today.

ON THE subject of labels, all it says is Gay — the nametag on Prof. Peter Gay's lapel. I ask the Yale historian if that is not a bit risky. "It happens to be my name," he says. "What was it before?" I venture, "Froehlich," he says. It might have been Prof. Same'ah.
 To determine whom they can talk to, Krelely and Brandt may be naive in thinking that their honest broker tactics will achieve anything useful. But, unlike Meron, I would not, on that count, brand them as anti-Israel or, its dressed corollary, anti-Semitic.
 "Keep out of Middle Eastern affairs," raps Meron, "we don't need your advice." I raise my finger to point out that anybody can give us advice. Whether we take it is our business, since it invariably involves our neck and not theirs. But, as often happens to non-establishment opinion, I fall to catch the chairman's eye.
 The Germans retreat in embarrassed silence, with the exception of Karsten Voigt, the young, aggressive SPD militant, who, in carefully chosen words, takes Meron to task. If he knows the word *chutzpa*, he does not use it.
 In a thoughtful article in *Die Zeit*, Countess Donhoff subtly suggests flexibility. (What a hope!) She deplores the fact that the Jewish people, who have suffered so much, should cause so much pain to others. I make a note: "Being a minority is not the best training for having one." Golden words for the dustbin.
 NORBERT MONTFORD of the German Foreign Ministry gives us a factual account of Germany's relations with the Middle East. For obvious reasons Germany wants peace in this area and friendship with all concerned. Commercial interests can be easily exaggerated. Fact is, only 5.5 per cent of Germany's exports are destined for Middle Eastern markets, including Israel.

A DUTCH journalist takes me to lunch at The Artists' Centre, once the villa of Pola Negri. He can't understand the provocative and senseless actions of our present government, eroding respect and offending those few friends we have left. I quote a poem by Kurt Tucholski:
 "At one time we had the old Kaiser
 Next came the Republic for all to see.
 One always wants a tall and slender lady,
 But one gets a small and fat one.
 O'est la vie."
 He looks at me sadly. "Maybe you always wanted a small and fat one," he reflects.
 DEPARTING through the new Tegel Airport. The immigration officer scrutinizes my passport, while I study pictures of the killer-cast of the Bander Molnabof Gang, "wanted, dead or alive," displayed on the wall. It shows six men and 18 women. Women's Lib is certainly making headway in Germany. I ask why one of the men is crossed off. "Den haben wir jeochappi," he says in his broad Berlin accent, obviously unaware of the Yiddish root of the expression. Jewish culture has obviously not sunk without trace. □

EUGEN KOGON, at 81 professor of political science in Konigstein, was sent to Buchenwald after the Anschluss, and freed by the U.S. Army in 1945. In spite of his Jewish name, he is a Christian; this fact, together with his skill as a "medical administrator," allowed him to survive. He is the author of the seminal *The S.S. State*.
 He treats us to a lecture on age groupings in Germany today as they affect education. With the Nazi generation, now well over 60, nothing can be done. The *Volksdeutsche*, sometimes called *Erfolgdeutsche* (Success-Germans), now 40 and over, need to be informed about the traumatic past. The young, accounting for more than 60 per cent of the population, have to be taught in school, and they are being taught, but in a haphazard way. He states that today Germany is a true democracy. There are no conspiring generals, no bankers and industrialists manipulating the affairs of state, no Herrenklub. Judges today are not, as in the Weimar Republic, reluctantly applying enlightened jurisprudence. They are truly republican in spirit.
 Only the young are eager to delve in Germany's past. He analyses the phenomenal impact of the *Holocaust* TV series, and traces its efficacy to the fact that the problem was posed by a neutral source, the TV screen



Ivan Schwebel: from the "Jerusalem Rooftops" series (Givon Gallery, Tel Aviv).

Schwebel's Jerusalem

Gil Goldfine

JERUSALEM: beautiful and insightful, spiritual yet plebeian, small but larger than life; it has been the poetic theme of countless artists and writers and their traditional treatment has been one filled with respect, awe and a plethora of historical perspectives. But for this reason Jerusalem has also become a conceptual vision, a cliché ridden subject insulated by an imaginary golden halo.

With his "From Jerusalem Roofs" series, Jerusalem painter IVAN SCHWEBEL helps to smash this subjective myth by going to factual sources. Painted from three roof-top locations (14 Shlomzion Hamalka, 17 Jaffa Road and Zion Square) Schwebel turns typical views of the Capital into beautifully conceived, remarkably drawn, engrossing pictures in which the past and present, the conscious and the subconscious are forged into one.

Looking down and into the familiar streets or vistas of Schwebel's Jerusalem one immediately discerns his burning enthusiasm and vital dialogue with the city's environs. Using graphite, charcoal and pencil, Schwebel zooms in and out of Jerusalem's shadowed architecture, capturing the commercial centre with the same grace that he describes the more romantic, Turner-esque, sweep of the hazy Old City walls.

With strong, buffeting strokes and delicate contours that lend substance to the larger, smoothly smudged areas, Schwebel presents the viewer with an excitingly honest appraisal of his real and imaginary encounters with buildings, peddlars, traffic jams, angels, Kings and concubines. These paintings are lofty, uncorrupted corners of true humanistic "energies," of human thoughts and conduct, of heroes and underdogs, adversaries and protagonists.

A Schwebel picture should not be scanned. The intense allusions are there to be considered and

contemplated, as a method of following the artist's psychic tracks. At times, this poses problems. For his narrative illustrations rarely progress from a beginning to a middle and an end. Schwebel's primary goal is to project an all encompassing Gestalt. Segments jump back and forth according to emotional penetration rather than illogical correctness.

Schwebel uses his brush with greater control than hitherto. The familiar, unharassed, flying straps of colour have been locally confined as "descriptive" additives to the black and white foundation rendering.

THREE canvases describing the demolition of the Zion Cinema are dramatically composed in a tumultuous orraggio-like application of steep angular openings and foreshortened volumes coupled with an apocalyptic palette of cadmium red, chrome orange, ultramarine and greys. Schwebel's manneristic use of penetrating perspectives, combined with a bracing palette, pronounces his emotional concern at the destruction of a national landmark, a location he calls "the centre of Israel."

From political aggravation to his torical drama, modern Jerusalem plays host to the figures of David and Absalom as Schwebel seeks out, in figurative forms, the pent-up energies of their very human behaviour. A Rembrandt-inspired Absalom figure walks humbly towards a reconciliation with David; in a second painting, a long-trousered saviour swoops down from the heavens to beseech a proud Abraham (Schwebel himself) to sheath the sacrificial knife and free Isaac.

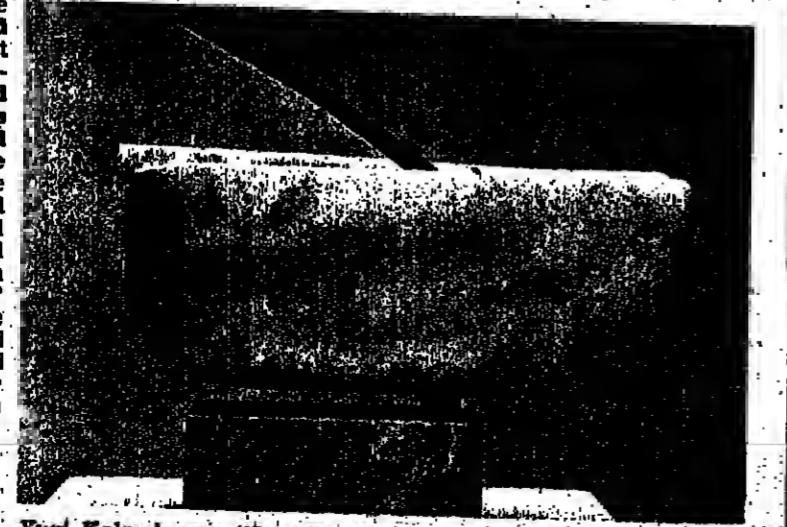
The drama of life is not a tangle act or an absolute thought for Schwebel. He carries the drama with him and lets it roll over onto a subject with which he finds some affinity. His ground zero is not the subject in front of him but the subject within him.

Schwebel's work does not belong to any schools nor subscribes to any convention. It is extremely personal, and in a way even avant garde; in light of today's accepted norms for the fine arts. With every new exhibit, Schwebel, reaching new levels of excellence, becomes a more important artist. "From Jerusalem Roofs" contain some of his best work to date. (Givon Fine Art, 25 Gordon, Tel Aviv). Till Nov. 9. □

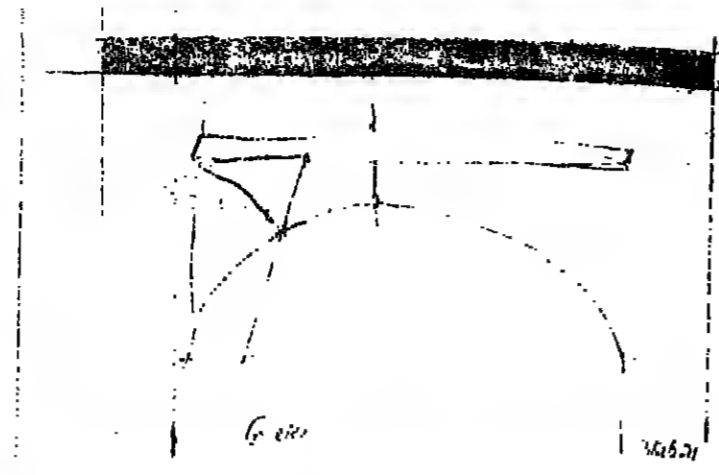
From Russia, with marble/Ephraim Harris

YURI KALENDAREV, trained at the Leningrad School of Industrial Art and in Israel since 1976, presents his first one man show of sculpture. Impressive works in smooth, polished marbles. A stylised realism marks his work, thereby avoiding austerity and often permitting the viewer to ascribe his own meaning, e.g., drift in a white boat with tilted black mast; "Boat and Bird Silhouette" — a schematic hull supplies a favourite theme and central motif. Both instances fix movement in space and the outside "Butterfly" creates a stunner idea. On the whole his expertise lies in volume, rounded contours clearly cut into space and balanced by an accurately sized line or cleft within the body. (Goldman's Gallery, Haifa).

ISRAEL WEINBERGER shows various graphic media, technically competent, not always well composed. (Ritz Gallery, Haifa). Till Nov. 2.



Yuri Kalendarev: "Day Boat", marble (Goldman's, Haifa).



Tuvia Katz: painting on paper (Israel Museum).

Israeli dilemmas

Meir Ronnen

TUVIA KATZ has received the accolade of a one-man show (of mixed-media works on paper made over the last decade) at the Israel Museum's Cohen Print Gallery. And while it is good to see on Israeli art this venue after a long break and while Katz has a virtuoso control over his chosen technique (chiefly of drawing with a pencil into broad swathes of soft-toned acrylic colour), the show is curiously unexciting: it has very little to say. Perhaps the most interesting thing about it is that it is a direct continuation of mainstream Israeli abstract expressionism: one can trace a direct line from Zaritsky, Stematsky, Aroch, Raffi Lavi and Kupferman. Some of the sources are to be found in the adjoining main gallery.

The titles of the works, ranging from Israeli mythical geography to the Zarathustra self-image, are given much importance in the catalogue notes but the works are so abstracted (despite early references to maps and landscape) that the attempt to inject an element of mysticism and personal dilemma seems almost superfluous, to say the least. One could quite easily give them any other title.

Katz's works have a very engaging attractiveness, with the accent on surface beauty and limited, often ingratiating colour; there is little attempt to tackle problems of colour harmony on a more extended scale. The results are "aesthetic," sympathetic at best and a trifle precious at worst, particularly in the smaller unmounted works. Collage has

become a recent interest but it has led Katz into paths already explored by too many others abroad. Katz seems to be part of the contemporary dilemma, yet another skilled, sensitive actor in search of an author.

Katz, born in Poland in 1936, was taken to the Argentine the following year; he joined Kibbutz Hulink in 1960 and of late has spent a few years in Brazil and London. He recently settled in Jerusalem.

SAM FRANCIS, a major American abstract expressionist and leading action-painter, opened a mammoth show at the Israel Museum this Tuesday; a review will appear next Friday.

A FORMIDABLE Israeli trio are showing recent works in Jerusalem, but the exhibit is disappointing. MOSHE KUPFERMAN presents drawings and paintings on paper that are all impeccably brought off but over-familiar in approach. AVIVA URI, long involved in a search for something different from the frenzied calligraphy that made her a singular pioneer of Israeli abstract expressionism, has turned to depressing collage: dark, burned colours and materials, combined in a manner that was hackneyed decades ago. JOSHUA NEUSTEIN shows some new "torn pieces" that, with the exception of the appealing and painterly blue one, are poorly composed. Neustein has this time mounted the irregular shaped torn papers inside a closed white field, creating compositional problems: the negative spaces assume unclotted, non-dynamic values. Neustein also shows a few elegant, if slight, drawings, in which the pencil line connects with folds or scoring in the paper, a not entirely original device. (Hillel Gallery, Rehov Hillel, J'lem).

EVERY artist has a story, but this paper has tried to consistently avoid "human interest" stories about artists, preferring to concentrate solely upon examining the nature of what they produce. Regardless of the number of camps in which they were incarcerated or the number of parachute jumps they have made. The debut of self-taught YITZHAK EFRATA cannot be approached from the point of view of art or talent. His ceramic tiles, drawings and gouache paintings are those of an amateur, and though a few works like "Roots" and "Dunes" show that he has a talent worth developing under a professional teacher, to give just a few lines to his story: Efrata was born among the destitute of Jerusalem's Musarras Quarter and learned to express himself through contacts with "Life Line for the Old," the wonderful Musarras workshop run by Myriam Mendlow. "Life Line" members pitched in and made his frames. (Jerusalem Theatre Gallery for New Artists). Till Nov. 17.

ALSO at this venue is a show of symbolist paintings and some portraits by Mexican painter Enrique Crisob.

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IN JUNE 1960, police interviewing small boys in Me'a She'arim discovered that every single one was called Yosseele. Behind this extraordinary statistic lay, not a belated bid for conformity by the Hasidim, but a cause célèbre which in the course of its two-year duration was to involve such improbable bedfellows as the Mossad, the Bow Street Magistrates' Court, Senator Robert Kennedy and the Hasidim of Netorei Karta.

The story of Yosseele Schumacher, the son of Russian immigrants, who was kidnapped by his grandfather Nahman Shtarkes (who feared that the boy would not be raised in a suitably religious manner by his parents) and then disappeared for two years is sufficiently well-remembered, even 17 years later, not to be dealt with at any length here. Suffice it to say that in July 1962, after a series of arrests, the boy was discovered in Brooklyn and was returned to Israel, to a hero's welcome and to his parents, who, despite his ambition to attend the Etz Haim Yeshiva in Jerusalem, promptly dispatched him to the Yeshurun state religious school in Holon, thereby confirming all Nahman Shtarkes's worst suspicions.

Perhaps the most remarkable aspect of this remarkable tale was the fact that the boy evaded discovery for two whole years despite the concern of the government and intensive investigations by a considerably embarrassed police force. Where the latter made their biggest mistake was in not consulting an armchair detective, who, having for obvious reasons eliminated the possibility of the butler having done it, would have urged them to "cherchez la femme."

"La femme" in this case was conveniently enough a Frenchwoman, born Madeleine Ferrallie, who upon her conversion to Judaism took the name Ruth Ben-David and later was to marry the head of Netorei Karta, R. Amram Blau. *The City Guardians* is her autobiography.

She was born a Catholic and worked for the Resistance in occupied France, devoting much of her time to saving Jews from the Nazis. After an unsuccessful marriage she began to question her faith and was converted to Judaism, eventually becoming extremely Orthodox. Her life was never easy; she was imprisoned for bankruptcy, she was considered an unsuitable match for an Orthodox Jew because of her Catholic origins, she felt that her accomplices in the Yosseele affair had betrayed her, and in marrying Amram Blau, she caused a schism in Netorei Karta which lasted for seven years.

THIS SAMPLER serves as an appropriate coda to the editors' earlier and highly acclaimed anthologies of Yiddish short stories and poetry in English translation. Despite its brevity — only five stories by three authors — the book displays an astonishing range of style and subject matter. It even manages to indicate the leap from the rearguard of Yiddish writing in Russia just before the Revolution to its abrupt strangulation in the late 1940s when Stalin shipped some 500 Yiddish writers off to labour and death camps. The tiny sampling here also serves as a tease and a prick to conscience, for the only proper memorial to those martyred artists is more of what Greenberg

The convert's tale



SHOMRE HA'IR (The City Guardians) by Ruth Blau. Jerusalem, Edanim Publishers, 264 pp. IL30.

Michael Nolan

DESPITE HER conviction and the amount of energy she expended on her various plans, her life was blighted by numerous failures. Yosseele grew up to be a sociology student rather than a Hassidic rabbi (recent photographs show that he no longer even wears a kippa), her son Uriel became an engineer, and a recent quest to find a boy called Moshe Simon, who, she alleges, was kidnapped by Christian missionaries in 1953, resulted in a wild goose chase after a man who, when he was eventually tracked down, turned out not to be Moshe at all.

The story of this life makes fascinating reading, not only because it tells the inside story of the Yosseele affair but also because it gives us a view of the activities of the Mossad from an unusual (and on the whole hostile) standpoint. For example we are told that while the Bow Street Magistrates' Court was deciding what its position was with regard to the status of Jerusalem and whether it would deport Nahum Shtarkes's son Shalom to stand trial in Israel, the Mossad, posing as buyers of her house in France, captured Ruth Blau, held her prisoner in a house in Chantilly

This snitty is the most important aspect because the author is representing a group which, by the nature of its claims, is only too easily written off as an eccentric and rather dangerous bunch of loonies. Witness for example their statement that the government of Israel is determined to turn Jerusalem into a sports capital. Yet there are two good reasons why Netorei Karta should be taken seriously and both of them emerge with unusual clarity in Ruth Blau's book.

First of all, just as it is a healthy state that allows its inhabitants to criticize it, it is criticism that makes for a healthy state. Now it may be argued that Israel is quite enough critics abroad to keep it in perfect health for a very long time, but much of that criticism is rather less than altruistic and almost all of it concerns political rather than religious matters. Netorei Karta's criticism, on the other hand, is altruistic — their concern is the welfare of Judaism not the welfare of Netorei Karta, and their attacks are invariably directed at the state's attitude towards religion. Despite the unacceptability of their solutions (viz., that Israel represents a rebellion against God and therefore should not exist), their criticisms are important because they raise the questions of the role of Judaism in Israel, and the compatibility of Judaism and Zionism.

Their role is like that of a physician who prescribes 200 aspirins to cure a headache. Without doubt the cure would be effective, but one could hardly blame the patient for choosing to ignore the doctor's suggestion as being too extreme. This is not to say, however, that he should ignore the curative powers of aspirin entirely, simply because it has been recommended by an agent who does not have his best interests at heart.

THE OTHER reason why Netorei Karta should be taken seriously is that they do exist, they live within Israel, they are Jewish and they show no signs of going away. They may be an embarrassment, they may present a seemingly ineluctable problem, but they cannot and should not be ignored. The *City Guardians* is a disquieting book; that it is not more so is due largely to the glaring faults in some of the author's logic and to the snide comments against Israel and the government (which are often entirely unjustified), which make it easier for the reader to dismiss all her arguments as extremist rantings based on distortions. Statements like: "The true aim of the Israeli

government is the destruction of Judaism," simply will not do, and the fact that the book is liberally peppered with remarks in the same vein, does nothing to enhance its credibility. The author's gift for misrepresenting (or misunderstanding) her opponents' point of view doesn't help much either. When explaining her reasons for abandoning Christianity she quotes the fifth commandment (honour your father and mother) and contrasts this to "the words attributed to the founder of Christianity; 'If anyone comes to me and does not hate his mother and father he cannot be my disciple.'" (Luke 14; 26.) The added words and the continuation of the passage make it clear that what Jesus was saying was that the service of God is more important than worldly considerations and this interpretation is backed up by the parallel passage in the Gospel of Matthew which reads: "He who loves his father or mother more than me is not worthy of me."

Undoubtedly there will be times when you will hurl the book across the room in exasperation. But it will not be long before you pick it up again; for although it is at times hysterical and at times offensive and at times fanatical and illogical and biased, it nonetheless remains a fascinating and thought-provoking work and one that deserves to be read.

Within a few years, however, Bergelson is writing "The Whole Through Which Life Slips," a story of the impact of revolutionary politics on one's emotional life. And by 1927, in "Civil War," Bergelson is already showing the pressures of having to introduce Socialist Realism. In case you've forgotten, one recent rambling story that Realism is when a writer writes what he sees; Socialist Realism is when a writer writes what he hears. Moche Kulbak's novella about "Zelmenyaner" (1931) makes gentle yet daring fun of both Yiddish parents and Bolshevik offspring. The story is told with great charm and sly innocence — the scenes of the electrification of the shtetl are simply classic — but

Mr. Archie Bunker 704 Kleckapoo Avenue Queens, N.Y.

My dear Archie: You will be surprised to hear from your old Uncle Cleveland. The reason is that I have just published a book entitled *The Trouble with Nowadays*, and have asked my publisher, Arbor House, N.Y., to send you a presentation copy, thereby saving you \$10.79 which, for a 283 page work, you'll admit is a bargain.

Although you are not an Amory yourself, I consider you part of the clan as I have been following your career on television whenever I have the opportunity, which is rarely. At my club, "The Fortnightly" (where I am now resident), we pride ourselves on having dispensed with electronic entertainment, killing as it does the brain, human relations and intelligent conversation. But, although we view life from different corners, this does not mean we view it from different angles, and I feel we share many so-called "prejudices." And what, I ask you, is wrong with prejudices, provided they are of the right and not of the fashionable type?

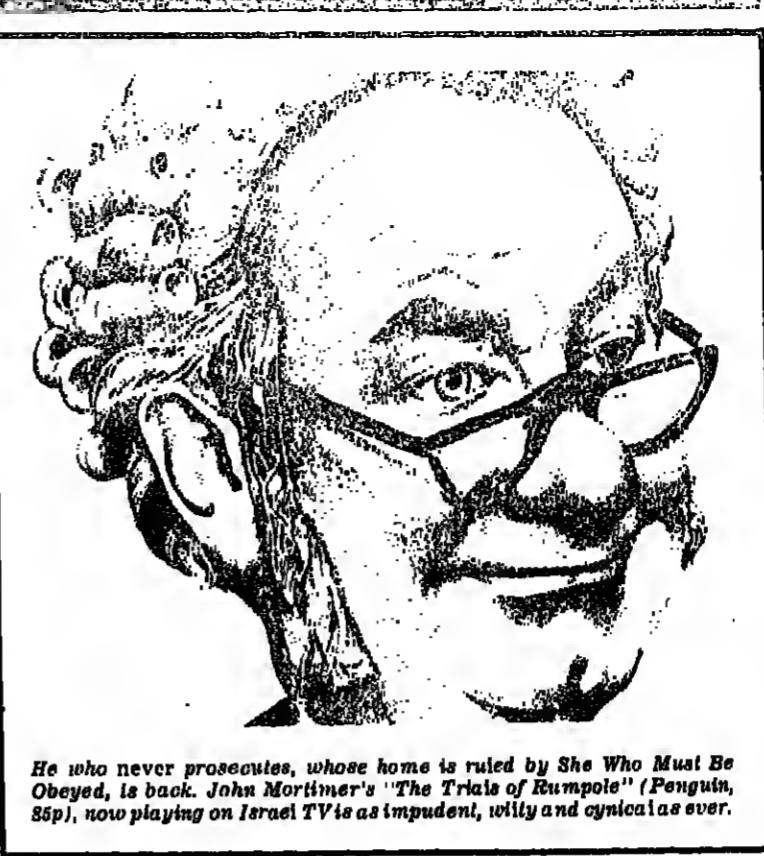
I don't expect you to understand all my references, especially those in Latin, a language so sadly lacking from what passes for education these days, or those of historical nature, mainly Gibbon, Macaulay and Seneca, names probably unfamiliar to you. But then we can't all have the same scholastic advantages.

Since we saw each other last, at the interment of my wife (and your late aunt) Muffie some 16 years ago, I have involved myself in the affairs of The Fortnightly, at one time a real gentlemen's club which, I am forced to admit, like everything else in this blessed world, has not maintained the standards expected of a membership that at one time blackballed every applicant who was not a graduate or alumnus of either Yale, Harvard or Princeton. For that reason, I and a few like-minded gentlemen have formed what might be termed "a club within the club" which we call the SPTBTWTW for short. (It stands for the Society to Put Things Back The Way They Were.)

WITH FULL acknowledgement for his tremendous bravery and passionate, unflinching moral concern, there is a case for being ambivalent about Andrei Sakharov. The apostle of nuclear disarmament had already been the father of the Soviet hydrogen bomb. The opponent of the oppression of minorities within nations was a leading researcher in developing the charged-particle beam that is now giving the Soviet imperial oppressors of their minorities a position of strategic strength from which to ignore his moral strictures. The voice of faith in freedom as the moral basis for societies devoted the fruits of his brilliant scientific career to giving one of the most bloodstained and totalitarian regimes of all time the technical capacity and physical ability to maintain its stranglehold in the face of those very same impassioned but important statements that he now makes.

In *Alarm and Hope*, Nobel Prize-winner Sakharov gives his admirers much agreeable food for thought. His role in accelerating and giving emphasis to President Carter's "human rights" policy appears in a favourable light.

NEVERTHELESS, in spite of the admiration that Sakharov's courage and decency must evoke, I come away from his words with a cynical and bitter aftertaste: the tang of Radical Chic is in my mouth. Sakharov won his commanding position in Soviet society — from which his words could make an impact on the industrialised societies of the Free World — by virtue of being the outstanding servant of the Communist dictatorship in the development of its mightiest and most terrifying weapons of mass destruction over a 20-year period. His Western liberal admirers are now happily willing to overlook these good intentions. For them, Sakharov, with his penchant for their own warm and comforting clichés of humanitarian thought, is far more agreeable than the towering Solzhenitsyn with his prophetic thunderbolts. The man from Gulag does not hesitate to query the moral and philosophical cause of the West's overlooking the process with Panglossian blinkers. He is not



He who never prosecutes, whose home is ruled by She Who Must Be Obeyed, is back. John Mortimer's *The Trials of Rumpole* (Penguin, 55p), now playing on Israel TV is as impudent, witty and cynical as ever.

Snoblesse oblige

Wim van Leer

We are a small group, but quality-wise as fine a group of gentlemen as you might meet in a month of Sundays. There is Fish Frobisher IV (like myself, Yale, class of '28); Witter Hardee (his English and an expert on mediaeval halberds). Then there is "The General," a radical but, let me hasten to add, of the old nonsense type. His motto in life is "Shoot the troublemakers in front, and the rear will show you their heels." Or is it "the heels will show you their rear?" Damned if I remember.

Then there is Tubby, a lovely fellow who, strictly *extreme nous*, never graduated; not quite up to snuff, so to speak, and always having trouble with his hearing aid. Then there is Fortrand ("Fog") Horne, a gentleman and scholar, the best drop-kicker Harvard ever had (class of '29, the

last good year). And a few others whose names don't matter, since you are not likely to be acquainted with them or to meet them. Oh yes, there was Fairfield Field, a fine bridge player when sober, which was not often. He passed on at the hands of Demon Drink.

YOU MAY WELL ask me what brought me to write a book. We of the SPTBTWTW decided that someone should place on record the way the country, the world, society, morals, manners, education, etc. were going to the bowwows (the rot, of course, always starts with rotters, in this case F.D.R.), and I was chosen by the Library Committee, of which I am the Chairman. We have a very select library at The Fortnightly, where we keep a copy of every book written by a member, and a few others besides.

Assuming that neither you nor Edith is a great reader, let me explain what the book is about thought in her life she did not say

must do something about that title; it suggests promiscuity with everybody constantly pregnant). I gather we share many sentiments and attitudes although I would not express them in as forthright a manner. Last time I watched your expose, if that is the right word, in the company of Witter Hardee, and the fellow was quite embarrassed by your raspberry addressed to the dusky gentleman who had apparently strayed onto your premises. But, *retournons a nos moutons*, as our Gallic friends insist. After explaining how and why this hook came to be written, I address myself to the servant problem, their non-availability being the downfall of all civilised life. Why should I, a writer, who does the hard thinking for the masses, have to rustle for my own dinner when I come home at night? Or lug my laundry around, organized these things better, but then the Romans had 400,000 slaves. A fellow named Vedius Pollio used to raise huge fish in tanks for his banquets and feed them on unsatisfactory slaves. I had a piece of fish in a restaurant the other day and it was so terrible I had to call the waiter. And he was so arrogant, I couldn't help thinking of old Vedius Pollio. But what can you do? Today your hands are tied.

Next I deal with "Your Government," so called because I don't consider that collection of nincompoops my government. Adam Smith got it right when he said that "government was limited to the protection of my life, my liberty and my property, and any government which interfered with any of these, was illegitimate."

Then comes the chapter on "Women," and this, for reasons of delicacy, should be kept from the eyes of the gentler sex. As I see it, there are two classes of women: nice girls and the other kind. Nowadays nice girls range from nice ladies down to flibbertigibbets. Your Aunt Muffie, God rest her soul, was a flibbertigibbet. You may well ask, "Why did you marry Muffie?" and the answer is that love is blind, but to be married to Muffie you had to be deaf as well. God, how she could talk! I don't think she ever had a thought in her life she did not say

boldness of Concer Word, Solzhenitsyn's truth could not be endured by the system of lies that is the Soviet Union — therefore he had to be vomited out. But Dr. Sakharov is simply not on that level.

IT TOOK remarkable bravery, honour, and an extraordinary dedication to principle to give up, as Dr. Sakharov did, such a position of envied comfort, prestige, and security in the Soviet establishment. His record over the past 10 years puts him squarely on the side of the angels.

But the world is already full of middle-aged moralists. What it now needs — in Israel, America and Western Europe as much as in Soviet Russia — is more brilliant young graduates in physics, chemistry, and biology who will not even contemplate working on hydrogen bombs, death rays, nerve gas, or botulinum toxin to start with.

I would rather Sakharov had never given Stalin, Khrushchev, and Brezhnev their thermonuclear toys in the first place. If that piece of history could be reversed, I would happily do without this uplifting little book. □

The martyrs' stories

ASHES OUT OF HOPE: Fictions by Soviet-Yiddish Writers edited by Irving Howe and Eliezer Greenberg. New York, Schocken, 218 pp. \$4.50.

and Howe have done: seeing to it that their work, the vast bulk of which remains untranslated and scattered, is salvaged and made available to the widest possible audience. In a 28-page introduction, the editors present a concise and lucid account of the last great twitch of Yiddish literature. They concern

trated on the Klev Group (Bergelson, Der Nister, Markish, Hofstein), who in their stories "made tentative steps towards modernism" and in their outlook tried to embrace the coming new society in Russia. If the dilemma of the Soviet Jewish writer can be seen in any one figure, it is in David Bergelson, three of whose stories are included here. "Joseph Sobur" (1918) is a novella that centres on the traditional Jewish subject of matchmaking. It is told with a kind of head-shaking affection.

Within a few years, however, Bergelson is writing "The Whole Through Which Life Slips," a story of the impact of revolutionary politics on one's emotional life. And by 1927, in "Civil War," Bergelson is already showing the pressures of having to introduce Socialist Realism. In case you've forgotten, one recent rambling story that Realism is when a writer writes what he sees; Socialist Realism is when a writer writes what he hears. Moche Kulbak's novella about "Zelmenyaner" (1931) makes gentle yet daring fun of both Yiddish parents and Bolshevik offspring. The story is told with great charm and sly innocence — the scenes of the electrification of the shtetl are simply classic — but

Red radical chic

ALARM AND HOPE by Andrei D. Sakharov. London, Collins & Harvill, 200 pp. £6.50.

Martin Sieff

There is no direct answer to the criticism that this policy has been unproductive in practice. Sakharov appears to share the view that the "moral impact" of Carter's initiative was more important than any concrete result. What cannot be denied is Sakharov's own current brave and relentless concern for the oppression of the liberal intellectual micro-minority in the Soviet Union. In case after case he is here reported as going on record with precise details about the further oppression, persecution, and torture of some hapless and hopeless, very brave and principled individual caught up in the KGB's maw.

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"CHEAP" plane and train travel and the automobile have made nonsense of many a border and cultural pattern. The last two decades have seen tourists (and mass tourism promoters) wreak havoc on the special places they wanted to see, killing the goose for its golden eggs. Can we blame them? Each of us wants to get away from it all — and as often as possible (Germans take vacations three times a year). And this writer has been a happy tourist in all the places mentioned in this book, which is all about conservation of "special places" — how to keep the goose alive.

Written by an expert in landscape law, *In the Wake of the Tourist* isn't about xenophobia: In many countries "special places" are swamped with "local" tourists, from the slopes of Mt. Fuji to the farmland of South Devon, or menaced by urban sprawl and "second homes," from the slopes of the Bavarian Alps to the scrub farmland of the New South Wales bush. The shores of jungle lagoons in Yucatan are suddenly invaded by rows of hotels and condominiums (with the lagoons subsequently dying from algae) and the shores of the Mediterranean, from Italy to Spain, are covered and polluted in the same way. Some of these second and retirement home projects turn into ghost villages (I have seen some sad examples on the Costa del Sol) and many golf clubs on the slopes of Fuji have gone bankrupt, but the damage has been done, some of it irreparable.

WELL, AS you know, Israel is the centre of the world, or at least the centre of much attention. This book, part of the International Comparative Land-Use Project promoted by an American foundation (chiefly German-funded) and covering studies in eight countries, begins and ends with two slices of the Israel scene. The prologue is all about a prime ex-



"The Boyhood of Raleigh," (1870). In "Sir John Everett Millais" (Academy Editions, £4.95), an affectionate portrait of his great-grandfather, Geoffrey Millais recalls his remarkable career. Many well-known paintings illustrate the book and the author has included a number never previously published as well as some rare photographs.

The menace of tourism

IN THE WAKE OF THE TOURIST by Fred P. Bosselman. Washington, D.C., The Conservation Foundation, 278 pp. No price stated — free supply to interested organizations.

Meir Ronnen

ample of tourist backlash: the post 1967 proliferation of high-rise hotels in Jerusalem and the disappearance of the city's pastoral character.

Veteran readers of *The Post* will remember the days when the pastoral countryside obtruded into many parts of the city and even into its centre. This unique aspect of the inner city's character has been lost forever, buried beneath car parks, hotels,

Apologies and compensation must be offered — and accepted, even if they are unacceptable. Hotels, large and small, weekend homes and their septic tanks and even golf courses have all combined to destroy atmosphere, views, trees and water courses, as well as create erosion. Tourists even cause damage in the open end along the Mediterranean coast just by being there in large numbers, all building considerations aside. In Zealand, Dutch authorities have created special walkways to prevent campers and hikers from destroying the vegetation holding down the dunes overlooking the beaches.

Visitors to Ayers Rock in Central Australia are also affecting Aboriginal cultural patterns — what is left of them.

Tourism can even batter a city like London. Bosselman shows how Bayswater was designated a hotel area because it already had boarding houses and small hotels; and planners knew the owners were not wealthy enough to fight back. As apartments became converted to hotels, long-time residents were evicted to make room for tourists. Others fled. Within five years parts of Bayswater became a semi-rum, noisy and littered, its narrow streets jammed with packed buses of trippers, running engines assailing ear and nose.

The trend wasn't halted until remaining residents forced planners and developers to reduce building intensities. English planners, says Bosselman, are often little more than mediators. In the event, they decided to protect the small, quiet, economical hotel in Central London. Local residents were at last satisfied, but for many the action had come too late.

CAN PLANNING help? Bosselman shows how powerful public agencies in France started off with good intentions and also began to develop an alternative to

the overcrowded Riviera (in Aquitaine) but eventually crumbled here and there to the pressures of developers and market forces. Dutch and British planners have been frustrated in trying to prevent the parcelation of the countryside in Zealand and Devon. Bosselman also lauds Britain for the way it has preserved its Lake District, an area of much private farmland also designated a National Park.

The book concludes with a positive Israeli object lesson: how regional planners managed to frustrate (at least for a decade) the Israel Ministry of Tourism efforts to build resort centres and resort hotels around Lake Kinneret. Hotels will be concentrated in Tiberias and Migdal, off the Lake, while much of the shore is being preserved for seasonal camping, kibbutzniks and other farmers are being taught how to avoid polluting the lake with livestock, sewage and pesticides. The lake, once near irreversible death, is still alive.

As William Reilly of the Conservation Foundation points out, the lesson of this book is that we should learn how to define what's unique or special or most valued about a place and seek to conserve and enhance those qualities.

Bosselman, who relied for much of his Israel research on the *Post's* Abraham Rabinovitch, also quotes from the book by Art Kitcher, *The New Jerusalem — Planning and Politics*. According to Kitcher, a former Jerusalem municipal planner fired for his outspoken opposition to overbuilding in the city, our biggest menace is the Ministry of Tourism.

After seeing what has happened here and elsewhere, from Miami Beach to Rehov Hayaron, it is difficult to escape the conclusion that everyone connected with tourism development here should be condemned to a week's solitary confinement with this eminently reasonable, non-fanatic, kindly and immensely positive book. □

English army officer she had a hysterectomy, which she declared would enable her to live as freely as she wished.

It is striking that, although Nancy Cunard threw herself heart and soul into the cause of the American Negro and then became embroiled in the Spanish civil war on the Republican side, she was resoundingly silent when it came to the rise of Nazism. The truth was that she had no deeply thought out or coherent view of what was happening to the world in the Thirties. She collided with people, ideas, causes. She put everything she had, including money, into compiling a vast tome called *Negro*, a collection of pieces by well-known writers and experts on every aspect of black life and culture. Although it was an unwieldy work, weighing nearly eight pounds and practically unreadable, Nancy considered it the best thing she ever did, and, says Anne Chisholm, "rightly so."

What was notable, and perhaps ominous, was her constant initiation of new projects. Together with Crowder she set up the Hours Press, which published, among other things, new works by Richard Aldington, T.S. Eliot, Ezra Pound and Norman Douglas. She herself wrote poetry all her life, some of it appearing in journals like the *New Statesman*, and on the whole the reviews were kind. During World War II, she actually did a proper job, typing and monitoring for the BBC and SHAEF and was proud to be doing

her bit and, for the first time in her life, to her great astonishment, on the side of authority.

THE TROUBLE with wayward spirit like Nancy Cunard, especially when they are beautiful, is that time catches up with them. With the onset of middle age and declining health, she found that most of the friends of her wild youth had married and settled down or in some way accepted conventional responsibilities. All the stratagems and artifices she had concocted against reality began to crumble, and there was less and less to fall back on. She took up with men half her age, drank herself into a stupor, became a physical and mental wreck, and, imprisoned in Holloway Jail, was certified as a lunatic.

Her last days were horrible. She escaped from detention in France and travelled from one old orony to another in a confused search for sanctuary. None of them could cope with this raving, emaciated maniac and she finally died in an obscure Paris hospital, alone.

One cannot help being struck by how "willed" Nancy Cunard's life was, how it lacked healthy, natural, continuing connections. She would never ally herself for long with one person or group, and this was her undoing. Ultimately, she was a trivial and in some ways a disgusting woman. It is rather astonishing that such a large and expensive biography should be found necessary to detail her rake's progress. □

Nothing in moderation

NANCY CUNARD by Anne Chisholm. Sidgwick & Jackson, London. 366 pp., £8.50.

Aviva Even-Paz

many photographs in this book, some by Cecil Beaton, and having peered long and earnestly at all of them, I cannot help concluding that Nancy, apart from a brief flowering in her teens, resembled nothing so much as a death's head. There is the jutting, beaky nose, the skin tightly drawn over the cheekbones, the hard menacing gaze, but above all, the dreadful mouth, comare pulled down, lips tightly compressed. Something essential is missing, but who is to blame — the subject, the photographer or the adulatory critics?

NANCY quickly removed herself from her mother's ambience and proceeded to make a life of her own in a room of her own, although, it must be noted, not without that mother's financial support. This is the most distasteful aspect of Nancy's alleged independence. She was, and always remained, a woman who never had to work for her living, with all the moral equivocation that implies. She took up causes with ex-

After a brief marriage to an

ALIVAH & ABSORPTION INFORMATION COLUMN

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields, practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time.

The column is written by a staff of freelance writers, most of them olim. The views they hold are their own.

We are hoping that enough interest in this effort will be generated to encourage reader responses, which will allow us to tailor the content to demand.

It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles.

Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.B. 616, Jerusalem.

READING MATERIALS in EASY HEBREW

A number of publications — newspapers, booklets and other materials — are brought out specifically to help new olim learn Hebrew. The purpose of this article is to familiarize you with these publications.

"Sheer Lamatchil"

Some 25 years ago, shortly after the establishment of the State and following the arrival of large numbers of olim, the Department for Language Training (today the Department of Adult Education) in the Ministry of Education and Culture, decided to publish a weekly paper in easy Hebrew. This paper was to serve the students of Hebrew in ulpanim as a first step towards reading a regular Hebrew paper.

The first issue of "Lamatchil" ("For the Beginner") appeared in 1953. It was a unique experience in which the reader was to find — in abbreviated, easy language and large, vowelized print — every kind of item which would normally appear in an ordinary daily paper.

A few years later, the Ministry of Education started a major campaign for literacy and basic education. To this end, the Department for Language Training decided to publish another weekly paper in Hebrew. The new weekly, called "Sheer La-Kore Hehedash" ("Gateway for the New Reader"), was intended for the large population of uneducated Hebrew speakers who had just learnt to read and write. The first edition appeared in 1961.

The two weeklies differed, however, in their aim and character. "Lamatchil" was directed at educated readers who were learning Hebrew, and who therefore needed to acquire some journalistic vocabulary while obtaining information on different aspects of life in Israel. "Sheer La-Kore Hehedash" was geared for those who knew basic Hebrew but lacked education and the skills required for fluent reading of a newspaper, needed basic general information and required continual encouragement.

"Omer", a vowelized daily newspaper, serves as a half-way station between "Sheer Lamatchil" and a regular Hebrew newspaper. "Omer" is intended to help the educated reader on his way to continuous and enjoyable reading of a daily, and to full integration in Israel's cultural life — reading a Hebrew book and watching a Hebrew play. It is a daily paper which attempts to provide maximum information and political commentary together with reports on various aspects of life in Israel and abroad, articles of cultural interest, book reviews and so forth.

"Omer" is published by "Dever", the newspaper of Israel's workers, and is supported by the Histadrut. It has 4 pages on weekdays and 6 pages on Shabbat and Holiday evenings.

"Omer" can be purchased at newspaper stands. Subscriptions

can be arranged, and the newspaper is delivered by "Dever's" distributors. Individual weekday copies cost IL6.00 at stands, while weekend editions are IL9.00 per copy. An annual subscription may be purchased for IL2,052. Olim, during their period of eligibility, are entitled to subscribe for one year at a third of the price, with the Ministry of Immigrant Absorption and the Histadrut each covering a third of the cost.

Further information may be obtained from "Dever" at P.O. 9, 199, Tel Aviv, or any "Dever" office in Israel.

Books in Easy Hebrew

Many olim whose Hebrew is quite adequate for everyday conversation and who can read a Hebrew newspaper more or less comfortably still feel that something is missing from their cultural lives. Picking up a full-length Hebrew novel still looks rather forbidding, and those who do have the courage to start reading often give up in despair when they see what a slow and laborious job it is. Literary Hebrew is frequently considerably more difficult than the spoken language, a wide-ranging vocabulary, often with Biblical or Talmudic references or connotations and a complicated sentence structure, are only some of the problems which the newcomer to Hebrew literature has to contend with. The W.Z.O.'s Department of Education and Culture in the Diaspora has provided a solution to this problem. They publish four separate series of booklets in easy Hebrew: 1) "Gaasher," "Gasher Lanoar," "Gasher Lemihlatim," and "Chulyot." Each series is geared to a specific reading public and the booklets are carefully graded.

"Gasher" ("Bridge")

This is the central series of booklets in Ivrit Kale. All the books in this series are fully vowelized and are printed in large, clear type. Translations of difficult words appear at the bottom of each page. Books are published in two editions, each with either English or Spanish translation. Most books have also been published in a French version. The series already includes more than 40 books. The booklets published by "Gasher" can be subdivided into three categories: first, classical literature, i.e., simplified versions of stories written by classic Jewish authors — Shalom Aleichem, Y.L. Peretz and others, as well as stories of contemporary Israeli writers such as Aharon Meged, Chonoch Bertov, David Shecher and A.B. Yehoshua. The second category comprises anthologies from our ancient sources: legends, selections from the Ethics of the Fathers or from Meamonides, Chasidic stories and so on. The third and final section contains the largest number of booklets and presents various chapters in the history of the Yishuv and contemporary Jewish history. Some of the titles in this category are "Pirkei Heshmon", the memoirs of a Hovav paratrooper during the Second World War, the story of a ship of "Itgelet" olim, chapters on history of the Palmach and the Irgun, and others. Included in this section are the story of the Zionist underground in Iraq told by side with the tale of the aliyah of Iraqi

lehorit stories, anecdotes, etc.) in order to get into the habit of reading newspapers regularly.

"Sheer La-Kore Hehedash" and "Lamatchil" were finally merged, and the first issue of "Sheer Lamatchil" ("Gateway for the Beginner"), a weekly in easy Hebrew, rolled off the press in March 1978. "Sheer Lamatchil" is published every Tuesday, and may be purchased in two ways: a) at newspaper stands throughout the country (appearing every Wednesday), at a cost of IL4.50 per copy, or b) by subscription, at a cost of IL150 per year. The newspaper is delivered to the subscriber's home by mail. Subscriptions may be arranged directly by means of payment at the Post Office Bank account no. D-15510-8. The first copy usually arrives about three weeks after payment.

Because postal delivery is often irregular, residents of cities, towns and large settlements are advised to purchase the newspaper at stands. The offices of "Sheer Lamatchil" are situated at 3 Selant Street, Jerusalem, P.O.B. 826, Tel. 02-285280/1/2/3.

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Jews, as well as the description of a meeting with Soviet Jews. Many of the books in this section deal with the Holocaust — a play on Hannah Senesh, "An Endless Year" — on a year in a concentration camp, and others.

"Gasher Lanoar" (Gasher for Youth)

This series is similar in shape and character to "Gasher", but its booklets are geared specifically for young people (particularly the upper classes of elementary school). To date, the series comprises some 20 illustrated books, also of different kinds — easy Hebrew versions of well-known Israeli adventure books — "Eight in the Footsteps of One," "Azit the Paratroop Dog," "Long Live Giv'atayim" as well as other classical children's stories such as tales of Shalom Aleichem or anecdotes on the "Wise Men" of Chelm, together with tales of children during the Holocaust and episodes of the history of the Yishuv.

"Gasher Lemihlatim" ("Bridge for Advanced Students")

In this series, the underlying principle is different. It publishes selections of literature — fiction and poetry — from the best of classic and modern Hebrew writings. The full Hebrew text is presented without any editing, but full or partial vowelizing and explanation of difficult Hebrew words at the bottom of every page are included.

From the classics, a selection of poems by Yehude Helovy has appeared in this series, together with five stories as well as "A Different Face" by S.Y. Agnon, two of Yashov Steinberg's stories and three stories by Dvora Geon.

Among contemporary writers, A. Appell, A.B. Yehoshua and David Shecher have appeared in this series. A selection of Hebrew poetry, as well as individual collections by Rachel, Netan Alterman and Lash Goldberg has also been published.

"Chulyot Badivrei Yamel Yisrael" ("Links in Jewish History")

This series provides chapters on the history of Zionism and the State of Israel, as well as biographies of well-known personalities. To date, eight booklets have been published in this series, including "A Nation Returns to its Land," "Harzi — the Man and His Deeds" and books about the War of Independence, the Six Day War, Democracy in Israel and other topics. The booklets published by Gasher and its subsidiaries may be purchased in many bookshops in Israel and are priced very reasonably at IL22.40 each (including VAT). Requests in writing may be sent to the Jewish Agency Publications Division, 27 Hillel Street, Jerusalem, or to the Department of Education and Culture in the Diaspora, of the World Zionist Organization, P.O.B. 92, Jerusalem. "Midot Ledor" ("From Generation to Generation")

The Department for Torah Education and Culture in the Diaspora of the World Zionist Organization also publishes books in easy Hebrew.

Three booklets have been published to date in the "Midot Ledor" series, and more are in preparation. Each booklet presents a historical description of the life and times of a well-known Jewish

religious personality. The booklets currently available deal with Rabbi Israel of Selent, Rabbi Yehude Henassi, and Rabbi Yehuda Alkolei. Each booklet costs IL15. In addition, the following single booklets have appeared — a selection of legends by our Sages and three stories for the Day of Independence.

These booklets are not generally for sale in the bookstores. Orders can be placed at the Department for Torah Education and Culture in the Diaspora, 44 King George St., Jerusalem, P.O.B. 92, Tel. 02-639281.

Rudy Portnoy Publications

The Rudy Portnoy Publications firm is virtually the only private enterprise which publishes books in easy Hebrew. The men behind the publications, Rudy Portnoy, came to Israel from Russia several years ago, and experienced all the problems involved in becoming absorbed and learning the language at first hand.

The backbone of their publications is a series of 12 illustrated booklets in easy Hebrew called "Naa" (in miracle), and its motto is "Noss Gadol Haya Po" (A great miracle occurred here).

Most of the booklets are either fully or partially vowelized; only two are unwounded, and these are intended for more advanced readers. Some interesting methodological changes, known as the "A Kuy to Hebrew" system, have been introduced into these booklets. Prefixes, suffixes and other grammatical indicatives are printed in bold type, in order to enable the student to distinguish the root-word more easily. The names of people and places are also in a slightly different typeface. At the end of each booklet there is a dictionary which includes translations of all the words and phrases appearing in the text, as well as grammatical explanations. Each booklet is published in five languages — English, Russian, Spanish, French or Rumanian.

A recent innovation is the publication of the translations and explanations in a separate little plastic-covered booklet, which enables the reader to work from both books simultaneously instead of having to turn to the back of his book each time he encounters an unfamiliar word or phrase.

This book may be purchased from R. Portnoy Publications, 2 Hesoreg Street, Jerusalem, Tel. 02-227017. Books 1, 2, and 3 in the "Key to Hebrew" series retail at IL35.60 each (including VAT). Books 4 through 12 sell for IL48.00 each, while a set of 9 booklets in a special gift wrapping costs IL439.20. Their latest publication, "An Educated Man's Phrase-book — English-Hebrew", retails at IL52.20 (including VAT).

The long winter evenings are approaching. Now is the time to decide which type of easy-Hebrew reading appeals to you most — newspapers, fiction, historical material — and to settle down to some solid hours of reading. The rewards, both in terms of improving your Hebrew and in feeling very much more at home in Israel's cultural life, are well worth the effort.

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IT HAPPENS every seventh year, and this is it. The Sabbatical Year of the Land (*Shnat Shmita*) poses complex shopping problems for the ultra-religious consumer, most acutely as regards fresh vegetables, but ultimately involving all food grown in Israel or manufactured therefrom. An estimated 100,000 or more Israeli Jews try to observe strictly the biblical injunction commanding the Children of Israel to let the land lie fallow one year out of every seven.

For most of the population, the Sabbatical year is scarcely felt. A majority of Jews, even among the Orthodox, accept the concept of *heter meahra*, a dispensation to sell Jewish-owned lands to a non-Jew for the duration of the Sabbatical — comparable to the sale of heaven for Passover. The idea of *heter* arose in the period of early Zionist settlement, for the Sabbatical of 1889-90, and has been repeated every seven years by leading rabbis, though not accepted by all.

Prior to this Rosh Hashana, the Chief Rabbinate transacted such sales on behalf of Jewish farms which market through the Tuva cooperative — which means virtually all Jewish-owned farmhands — and Chief Rabbi Goren then certified that all Tuva's produce of the year will be considered an *otzar beif din*, i.e., a stockpile technically belonging to the Rabbinical Court, and hence allowed to be distributed to Jewish consumers. Even when the land on which they are grown is not Jewish-owned, these fruits and vegetables must be marketed in a way that is legally different from the usual sale for profit. To the average consumer, however, it will appear as business as usual.

THOSE JEWS who observe *Shnat Shmita* more literally are primarily the ultra-Orthodox who follow Agudat Yisrael and Eida Haharedit authorities. Their largest concentrations are in Jerusalem and Bnei Brak. They do not accept the concept of land sale, and special arrangements must be made to supply them with produce *lelo hashash shvitit* — free of Seventh Year cusploton.

This comes from one of four sources: warehouses storing produce from the previous year; Arab-owned fields; imports from abroad; Jewish-owned land outside the "historical boundaries" of the Land of Israel.

This final point is controversial. For example, Jerusalem's Ashkenazi Chief Rabbi Bezalel Zolli has authorized Jewish-grown produce from the Arava region (around Eilat), parts of Sinai (but not Yamit or Pithat Rafiah), and the Golan. Rabbi Roth of Eida Haharedit, however, does not accept Golan as "outside." Some other authorities reportedly do allow produce from Yamit and Pithat Rafiah. And so on.

One would have to be half agronomist, half Talmudic scholar to fathom the intricacies of *Shmita* observance in modern Israel. I am neither, and much of my information comes from Arye Lefkowitz, chairman of the Organization of Religious Consumers.

This three-year-old group can make life easier for religious consumers than in previous Sabbaticals. Very soon, it will publish a pictorial calendar, showing the various vegetables, fruits and grains of the Land, and the dates during the Sabbatical from which their use is prohibited.

The serious Sabbatical shopping problems begin around mid-Hashvan on the Jewish calendar,



Leiser J. Millman

The seventh year

or about a week from now. That is because most vegetables planted before Rosh Hashana will have been harvested and the later plantings are not acceptable.

Fruit, which is perennial, presents far fewer problems. It may be picked and eaten, so long as its marketing is consistent with the principle of *kedushat shvitit* (sanctity of the Seventh Year). In the religious neighbourhoods, greengrocers are considered to be enlarged employees of the Rabbinate for the year, and their goods are *otzar beif din*.

Fruit, in any case, won't be much worry until next summer. This year's citrus crop is not considered produce of the Sabbatical Year, because the fruit appeared before Rosh Hashana. The same holds for the autumn harvest of apples and pears. And the "special sanctity" principle is overlooked if you buy fruit in a regular shop "with a debt," i.e., on credit, or "indirectly," along with other items. Lefkowitz told me: Problems with locally-grown grain products and sugar will begin to appear only toward next summer.

IN PREVIOUS Sabbaticals, there were outcries about the outrageously high prices of the *Shmita*-free vegetables from Arab farms. Prices will supposedly be fairer this year, with the entry of

Supermarket chain has made arrangements for its Kiryat Iri branch to carry only fresh produce approved by the Rabbinical Council of Agudat Yisrael. Prices are to be no higher than at other supermarkets, and home delivery is promised throughout the city.

In the Dan Region, similar arrangements have been made for special produce at the Bnei Brak Supermarket, 115 Rehov Rabbi Akiva. It will all come directly from Arab sources and will be under the supervision of the Bnei Brak Rabbinate.

The Super-Sol chain has declined to become involved in supplying special produce for *Shmita* observers, because of the conflicting requirements of the various rabbinical authorities. Consumers who cannot get the fresh vegetables they want should look for Sunfrost frozen ones. A large supply of last year's produce has been stashed away both by the Agudat Yisrael in Jerusalem and in Sunfrost's own warehouses at Ashdod. It will bear the special stamp of Agudat Yisrael or of the Rabbinical Council of Ashdod.

ARYE LEFKOWITZ took me on a tour of the *Merkaz Hadgama Arzi* Lamitzvat Ba'arets. This national demonstration centre for religious observances at Bnei Brak is

specializing this year in methods of growing one's own vegetables at home. Since these are designed as an economy measure, to counter the high prices that have always been charged for special *Shmita* produce, they may appeal to non-Orthodox consumers, too, in face of the continual rise in the prices of regular vegetables.

Lefkowitz explains that vegetables and flowers may be planted and harvested at home during *Shmita* if certain conditions are met. They must be under a roof, either the balcony roof or a special "Shmita roof" if they are being grown in a yard or on the rooftop. And plants may not have any connection with the ground. Out of doors, plastic sheeting can separate the plant containers from the earth.

Cultivation should be in containers which are moveable, Lefkowitz says. Within them, the soil may be regular earth, or a synthetic soil made of peat and available at gardening shops along with slow-releasing balls of fertilizer. Lefkowitz recommends this for home use as it is cleaner, and he calls it "semi-hydroponic" cultivation. Fully hydroponic growth, with the roots in water only, is demonstrated at the centre, but considered impractical for home use.

The most attractive growing units I saw for households were made from coloured plastic washbowls of different sizes, affixed to a metal pole. In them were parsley, dill, scallions, carrots, radishes, mint, root celery and strawberries. Less expensive planters can be made from styrofoam (*kalkar*) boxes, or aluminium or asbestos pipes placed upright with slits cut in them for planting space.

Lefkowitz knows of nowhere to buy these planting units ready-made. Do-it-yourselfers can assemble them. If a group of religious consumers were to approach Lefkowitz with a joint purchase order, he would try to arrange their construction.

Another *Shmita* aid is a moisture-measuring device, for those who want to make sure they are watering household plants and outdoor gardens no more than is permitted for survival. They sell for IL200 to IL700 at gardening shops. A more complicated device on display is an automatic moisture dripper attached to a time-clock, donated to the centre by the non-religious *Hahomer Hatzair's* Kibbutz Evron.

The *Merkaz Hadgama* is located at 98 Rehov Hahomer (opposite the Osem factory) and welcomes visitors Mondays through Thursdays, from 8 a.m. to noon.

SHMITA observers who want to use tinned vegetables must learn to read the production dates embossed in the metal lids. They should avoid tins dated from this year (the 28th day of 1978) until Hanukka of 1980, which is generally considered the cut-off point for Sabbatical produce.

The Religious Consumers Organization has cracked the code datings on all sorts of products including the tiny scratches on the paper labels of soft drinks and jams. Information is available from P.O.B. 88, Bnei Brak or by telephoning 08-978441. Questions about fruit, grains, etc., become more pressing as the year wears on. They can be put to Lefkowitz's organization or to any local rabbinate. The Jerusalem Rabbinate will soon be publishing some relevant material.

Martha Metelski

MARKETING WITH MARTHA

FRIDAY, OCTOBER 26, 1978

THE JERUSALEM POST MAGAZINE

PAGE EIGHTEEN

The Weekend Dry Bones

UNCLE SHUDDIG SAYS:

DON'T WORRY... IT'LL BE OKAY

DAYAN RESIGNS

SHARON THREATENS TO RESIGN

I WILL PERSONALLY TAKE OVER THE FOREIGN MINISTRY PORTFOLIO!

FLASH! WEIZMAN AND BURG RESIGN!

BEGIN TAKES OVER PORTFOLIOS!

EXTRA EXTRA READ ALL ABOUT IT!

EILON MOREH SETTLERS SAY: WE DON'T CARE WHAT THE GOV'T THINKS!

PUBLIC OPINION POLLSTERS FIND THAT MOST PEOPLE SAY: WE DON'T CARE WHAT THE GOV'T THINKS!

THE TENANTS ASSOCIATION GOES ON THE MARCH!

THE HISTADRUT BANS POLITICS BECOMES A LABOUR UNION!

SHARON RESIGNS... NOBODY NOTICES... STORY ON PAGE 4.

IMMIGRANT SOCIETIES TAKE OVER ALIVAH AND KLITA

BEGIN DISCOVERS THAT SHARON RESIGNED AND TAKES OVER THE PORTFOLIO!

EGGED REFUSES TO CARRY PASSENGERS... SELLS BUSES... BUYS SCOOTERS FOR ALL ITS DRIVERS

EGGED DEMANDS AN INCREASE IN SUBSIDY BECAUSE OF REDUCTION OF AIR POLLUTION AND TRAFFIC ACCIDENTS.

THE GOV'T PRINTS 1L5,000 NOTES AND THE PUBLIC SWITCHES TO THE BARTER SYSTEM

5000

EHRUCH SAYS HE WON'T RESIGN!

THE PUBLIC RESPONDS: NEVER! YAWN

SPECIAL INTEREST GROUPS RUN THE COUNTRY'S DAY-TO-DAY AFFAIRS.

BEGIN IS MADE CEREMONIAL LEADER FOR LIFE AND OFFICIATES WITH PERFECT DIGNITY

AND SO THE SOCIALIST DREAM OF THE WITHERING OF THE STATE BECOMES A REALITY.

DOBBIE the DOG

DON'T WORRY?

IT'LL BE OKAY??!

WHAT A COP-OUT!

HE DIDN'T TOUCH THE REAL ANTAGONISTS

THE ENDLESS FIGHTING, THE ETERNAL BATTLE!

YOSEF AND GOREN

FRIDAY, OCTOBER 26, 1978

THE JERUSALEM POST MAGAZINE

PAGE NINETEEN